

The Pulse of the Motion Picture Industry

BOXOFFICE



Donny Kaye and Corinne Calvet in an entertainment sequence in "On the Riviera"

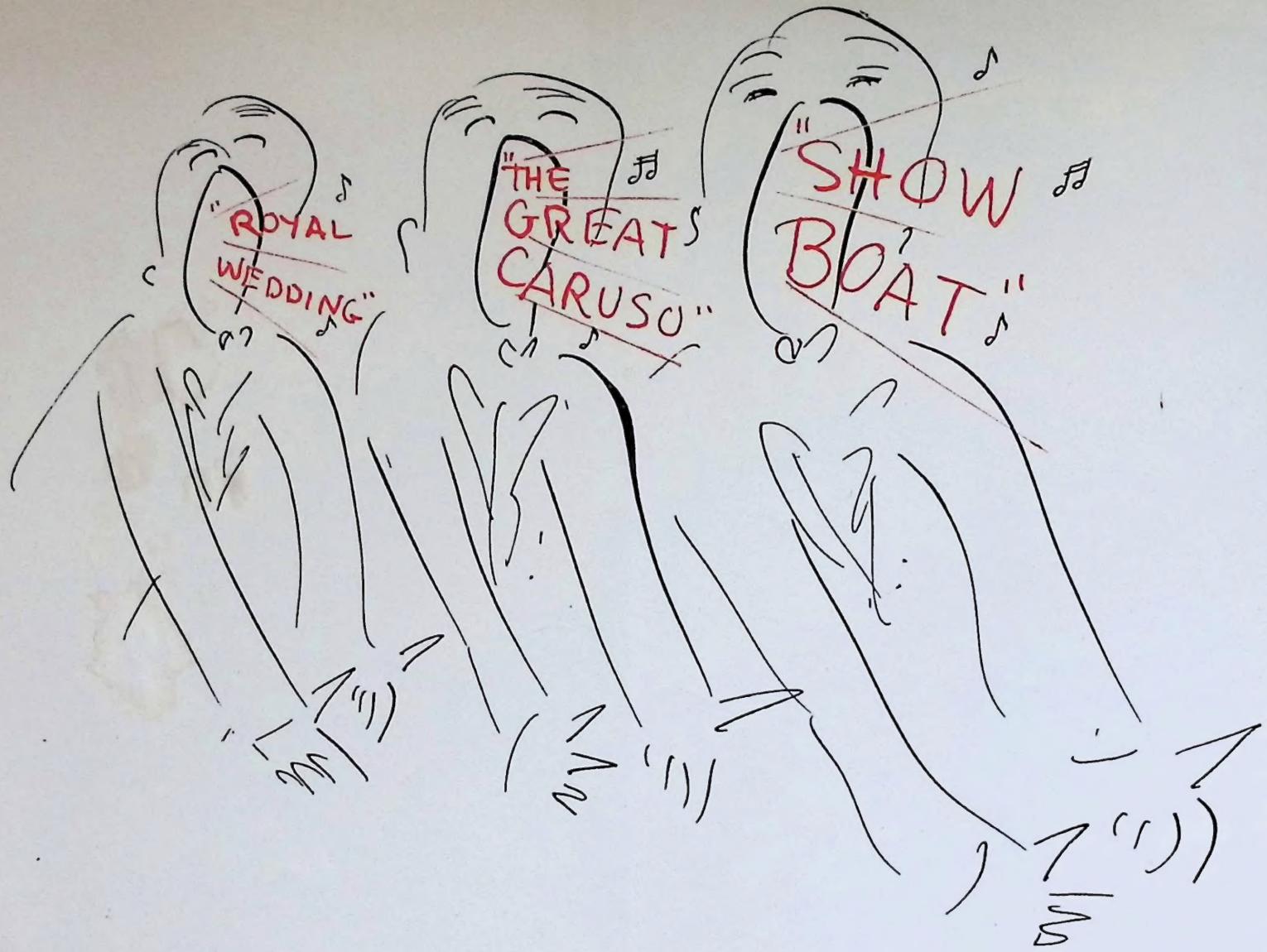


June Blue Ribbon Award
Goes to 'On the Riviera'
—Page 28

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CANADIAN EDITION

JULY 14, 1951

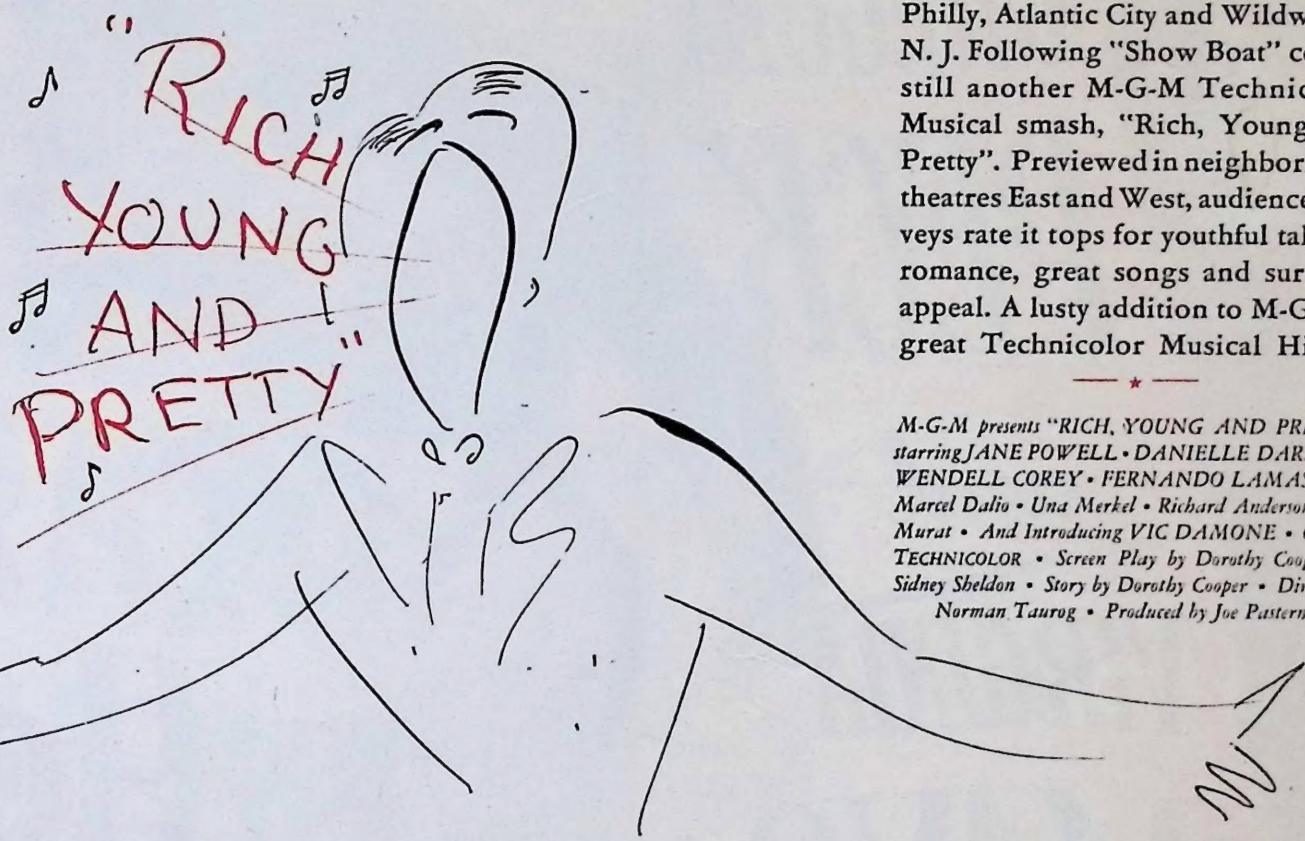


NOTHING WRONG WITH THE MOVIES

M-G-M's TECHNICOLOR MUSICAL PARADE MARCHES ON!

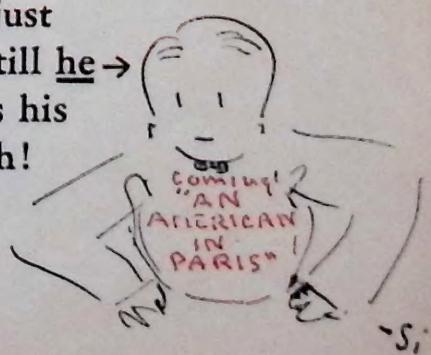
At press time M-G-M launched its famed "Show Boat". First 3 days does "Caruso" and "King Solomon" biz in Frisco. Best in 6 years in Detroit. Tops M-G-M's biggest in Philly, Atlantic City and Wildwood, N. J. Following "Show Boat" comes still another M-G-M Technicolor Musical smash, "Rich, Young and Pretty". Previewed in neighborhood theatres East and West, audience surveys rate it tops for youthful talents, romance, great songs and sure-fire appeal. A lusty addition to M-G-M's great Technicolor Musical Hits!

— ★ —
M-G-M presents "RICH, YOUNG AND PRETTY" starring JANE POWELL • DANIELLE DARRIEUX • WENDELL COREY • FERNANDO LAMAS • with Marcel Dalio • Una Merkel • Richard Anderson • Jean Murat • And Introducing VIC DAMONE • Color by TECHNICOLOR • Screen Play by Dorothy Cooper and Sidney Sheldon • Story by Dorothy Cooper • Directed by Norman Taurog • Produced by Joe Pasternak



THAT AN M-G-M MUSICAL CAN'T CURE!

And just
wait till he →
opens his
mouth!



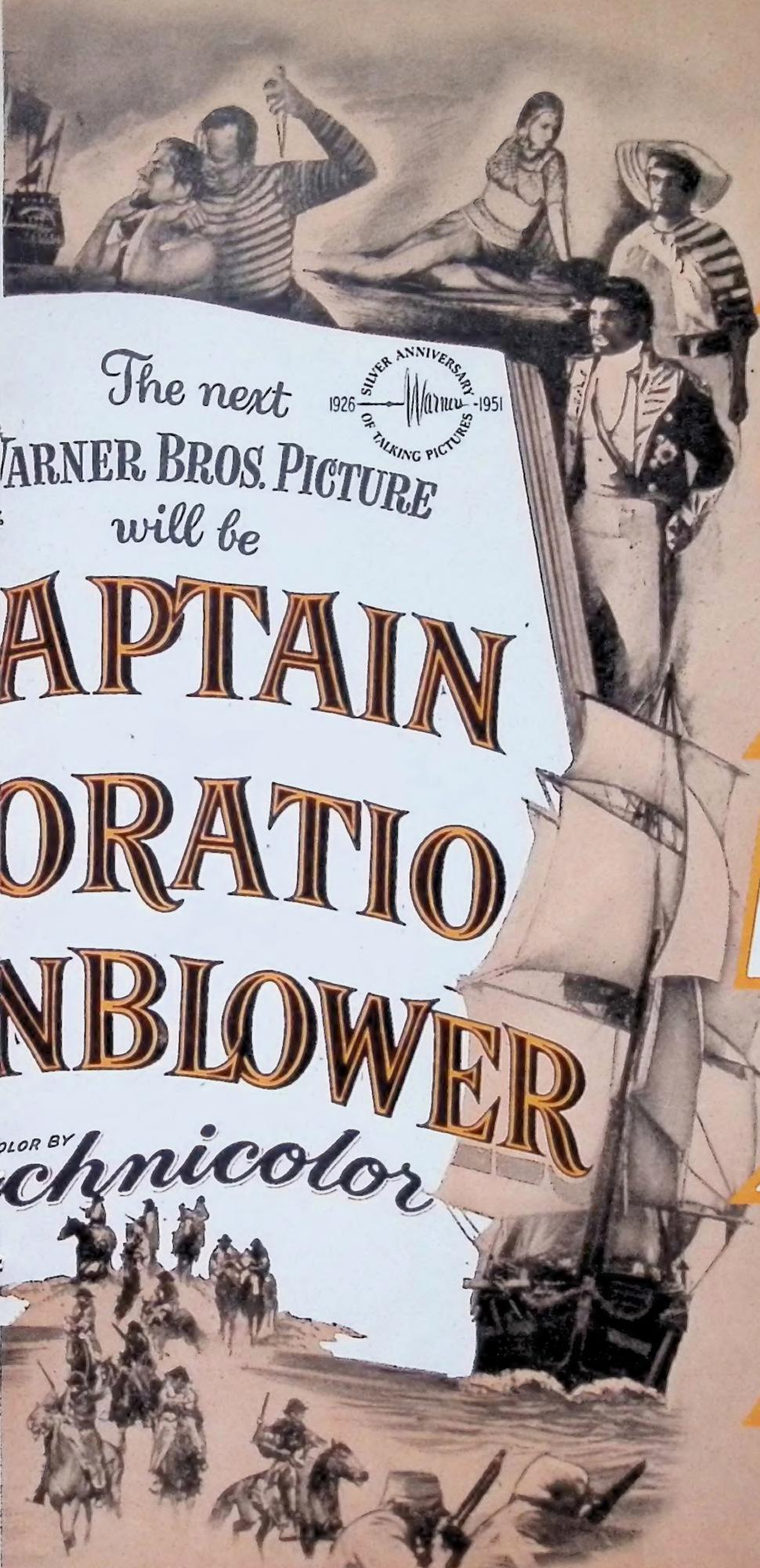
Extra! Unheralded, unannounced, two surprise Previews of M-G-M's famed "QUO VADIS" to thunderous ovations at Berkeley and San Francisco, California. Truly the opening shots of a Fame to be heard 'round the world! (See LOOK, out July 17th, for "Quo Vadis" section, biggest ever given a motion picture.)

ALL THE SEAS OF THE WORLD

GREGORY
PECK
and
VIRGINIA
MAYO



ARE ITS STAGE!



The next
WARNER BROS. PICTURE
will be

CAPTAIN HORATIO HORNBLOWER

Color by Technicolor

LOOK FORWARD!
GO FORWARD!

GREGORY PECK
VIRGINIA MAYO

"CAPTAIN HORATIO HORNBLOWER"

Directed by RAGU WILSON
Screen Play by Ivan Goff &
Don Roberts and Agnes MacKenzie
From the Novel by C. S. Forester

FARLEY GRANGER
RUTH ROMAN
ROBERT WALKER
ALFRED HITCHCOCK'S
"STRANGERS ON A TRAIN"

With Leo G. Carroll
Screen Play by Raymond Chandler
and Cornell Woolrich

RANDOLPH SCOTT
"FORT WORTH"

Color by TECHNICOLOR
Also Starring DAVID BRIAN
PHYLLIS THaxter
Directed by EDWIN L. MARIN
Produced by ANTHONY VEILLER
Written by John Fawcett

DORIS DAY
GORDON MacRAE
"ON MOONLIGHT BAY"

Color by TECHNICOLOR
With JACK SMITH
Directed by ROY DEL RUTH
Produced by WILLIAM JACOBS
Screen Play by JACK ROSE
and MELVILLE SHAVELSON
Musical Direction Ray Heindorf
Musical Numbers Staged &
Directed by LeRoy Prinz

JIM THORPE
— ALL AMERICAN —

Starring BURT LANCASTER
and CHARLES BICKFORD
STEVE COCHRAN PHYLLIS THaxter
Directed by MICHAEL CURTIZ
Screen Play by Douglas Morrow and
Everett Freeman Music by Max Steiner
Jim Thorpe, Technical Advisor

"FORCE OF ARMS"

Starring WILLIAM HOLDEN
NANCY OLSON, FRANK LOVEJOY
With GENE KRUEGER, DICK WESLEY
Directed by MICHAEL CURTIZ
Produced by ANTHONY HERRER
Screen Play by ORIN JAFFRAY Music by Max Steiner

The Pulitzer Prize
and Critics Award Play
"A STREETCAR NAMED DESIRE"

An ELIA KAZAN Production
Produced by CHARLES K. FELDMAN
Starring VIVIEN LEIGH
and MARLON BRANDO
Directed by ELIA KAZAN Distributed by
WARNER BROS. PICTURES
Screen Play by TENNESSEE WILLIAMS
Based upon the Original Play "A Streetcar Named Desire"
by TENNESSEE WILLIAMS
As Presented on the Stage by Irene Mayer Selznick

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PICTURE
OF THE
WEEK



BELVEDERE AHEAD!

Leading the boxoffice parade is Clifton Webb cavorting in his latest bell-ringer, "Mr. Belvedere Rings the Bell." Twentieth Century-Fox's latest laugh riot is based on Broadway's hit "The Silver Whistle," and Webb joins with Joanne Dru, Hugh Marlowe and Zero Mostel for a load of comedy. It sounds off in August.

(Advertisement)

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IN THE POSITIVE MANNER

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EAR the end of June we received a letter from A. W. Schwalberg, president of Paramount Film Distributing Corp., that evinced a "team" spirit that was most encouraging. Commending us for articles in *BOXOFFICE* that struck a *positive* note and stating that "positive" is what the industry needs a great deal today, Mr. Schwalberg wrote as follows:

"Incidentally, Ben, I have noted more optimism—particularly among the exhibitors—in the past three weeks than I have encountered in the last 18 months. Business has begun to show an improvement and everywhere is the feeling that with July 4 things are just going to be 'like in the good old days.' Somehow, I have the same feeling. As I review the release schedules of all the companies, I just seem to *know* that things are going to be good. While it is true that my own schedule shows some pretty powerful film, I feel a warm glow as I look at such titles as 'Show Boat,' 'Captain Horatio Hornblower,' 'Streetcar Named Desire,' etc., etc."

It is refreshing, indeed, to see the distribution head of one company feeling so good about the quality of product that his competitors will release and so expressing himself. That's the kind of team spirit the entire industry can do with—and lots of it. The defeatist view, the talking down of pictures and the industry has about reached its negative limit. It is good to see the positive view taking hold and we hope it will continue to stay on that track.

As for the better business that Mr. Schwalberg envisioned, come July 4, he was right on the button. The business rise, the greater optimism that he noted during the first three weeks of June, is continuing. And that "like in the good old days" comparison that Mr. Schwalberg made—he wasn't so far off at that. For witness the record made at Radio City Music Hall by "The Great Caruso." It certainly is like in the good old days, when a picture in the world's largest theatre runs ten weeks (and probably will go eleven), playing to 1,500,000 people, beating the record that was made at the height of the war boom era. This gives emphasis to the fact that the motion picture still, and by far, is the greatest entertainment form for the mass of the people, for those who come to the Music Hall come from all parts of the country and many parts of the world.

Another good sign is the attendance and grossing record scored at the New York Paramount Theatre by the personal appearance of the comedy team of Dean Martin and Jerry Lewis. If ever phenomenal was a merited term, it certainly belongs in this instance. The movies and their personalities still are tops in what the public chooses to PAY to see.

In talking with other industry executives, both in exhibition and distribution, there is a marked difference in attitude as compared with what prevailed only two months back. This is based,

not only on the better outlook from the standpoint of considerably improved product that is finished and soon to be released, but on actual performance of pictures in various sections of the country. The big ones are clicking bigger than expected and many of the smaller films are rolling up satisfactory grosses that remind of the good old days.

Here's a case in point from one of the smaller situations. Carl F. Neitzel, Juno Theatre, Juneau, Wis., writes as follows: "My thanks to the film companies for the good product. By way of offsetting competition, I am advertising on the radio, mailing twice the number of programs and constantly remodeling or repairing. One thing I have found out, and that is that it doesn't pay to complain about the competition. People don't like a loser. And I learned that, if I bragged about business a little, it would actually increase my business. While other theatres have cut admission prices, I have raised mine from 44c to 50c for adults. You won't believe this, but business actually increased, although there were a few squawks."

Let's continue to accentuate the positive and eliminate the negative.

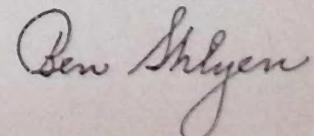
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Selling the Institution

St. Louis territory exhibitors, with the aid of other branches of the industry, have shown the way to do a public relations job at the local level, but with a national impact. Led by Tom Edwards, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, the industry was "sold" to several thousand delegates and their wives attending the International Kiwanis convention. The "industry story" was well presented by exhibitors, distributors and production representatives, the latter being Ronald Reagan, who spoke as president of the Screen Actors Guild, and Debra Paget, 20th Century-Fox star. Thus, the several thousand Kiwanis delegates and their wives from all parts of North America, were enabled to carry back home with them a most favorable impression of Hollywood and the motion picture industry in general.

Those who may have overlooked the detailed report, which appeared in last week's issue of *BOXOFFICE*, are urged to read it.

The procedure followed, that of selling the industry, not a specific film attraction, may well be the basis for more favorable consideration and cooperation from newspapers, magazines and other media. There is much to be told about the industry that will find public interest and regain confidence. Selling the institution of the motion picture is a task that ever needs doing.



MULTIPLE DAY-DATE BOOKING EASED UNDER DETROIT PLAN

Subsequents to Alternate Availability to Provide Better Choice of Films

By HAVILAND F. REVES

DETROIT—First concrete agreement toward an end to the multiple day-and-date dual-bill booking system, which has characterized Motor city theatre operation for almost two decades, will be made August 5, as the result of work by Raymond E. Moon, 20th-Fox division manager.

Local show patrons of subsequent run houses have condemned the practice which has led to the same double bill going in regularly at 35 to 40 theatres on the same change—believed to be the most extreme case of day-and-date booking in the United States. Pictures normally were moved into second runs paired, though occasionally they were mated up at the third runs instead, and kept on the sequence to subkey, fifth and sixth runs without a change.

A FEW BREAK AWAY

A few theatres have stepped out of line. One or two voluntarily gave up their privilege to play on a prior run, in order to get out of the group-booking sequence, and at least one exhibitor who did so is supposed to be very happy with the change. Film companies in general, however, have not been satisfied with this type of adjustment, since pushing a picture back to a later run has meant reduced rentals. Other venturesome exhibitors occasionally have broken away from the setup and booked independently, but the exigencies of available product and other conditions have usually made a return to standard booking practice seem preferable.

Lack of choice for patrons has been an obvious result of this practice—a condition that did not bother exhibitors during the war years and the lush postwar period. Today, however, with business at relatively low levels by comparison, whether caused by television or general economic conditions, including a substantial percentage of local unemployment, showmen here were in a mood to do something about it when the leadership was offered by a major distributor.

RESULTED IN LATE DATES

Major objective for years has been to slice the number of prints needed by half. Detroit often had the experience of playing pictures long after other exchange areas, as one after another picture was set back until the requisite dozens of prints could be assembled here by inter-exchange loans, all at one time. Visitors to other territories, and even to up-state Michigan towns where pictures could be played off in normal sequence, regardless of the Detroit block system, often complained that a picture just getting around the city had been shown long ago elsewhere—another strike against local goodwill.

Today's move is based upon division of houses into two groups in each run category. While no thoroughly clear-cut line of demarcation can be drawn, the plan calls for

20th-Fox Will Reinstate Sliding Scale Contracts

PHILADELPHIA—Al Lichtman, director of sales for 20th Century-Fox, appeared Wednesday

(11) before a gathering of exhibitors called by the Eastern Pennsylvania Allied unit and promised to reinstate the sliding scale sales contracts.

He also said he thought day-and-date bookings had been "overdone" in the Philadelphia area as well as in others. There has been considerable criticism of this release plan here for several months.

The meeting was devoted principally to questions and answers with Sidney Samuelson, general manager of the Allied unit, presiding.

Among other things, Lichtman assured those present 20th-Fox would go in strongly for cooperative advertising. He said he was not in favor of 21-day breaks between first and second runs, but had been unable to do anything about it because of exhibitor opposition.

In reply to critical remarks about the company's profits, he said the gross for the first five months of this year was \$980,000 below the same period last year.

He made a passing reference to litigation on file in the Philadelphia area and said exhibitors triple-damage antitrust claims run up to \$278,000,000.

dividing each of two competing houses in the same run in a given situation, so that on the first half of the week House A will play Film N and House B will play Film O; on Wednesday, for the second half, they will exchange pictures. Each will thus be ahead of the other on half its product, and each will play half of its product 3 or 4 days after the set availability—the fairest division it has been possible to work out.

This split is set up to embrace nearly 200 theatres in the metropolitan area. There was some difficulty from a few exhibitors when the plan was broached Tuesday (3) at a three-hour session led by Moon, at the Fox Theatre screening room. Gathering was attended by about 90 exhibitors individually, representing practically every major local show owner, as well as the owners of single small houses. Following protracted discussion of principles and details, however, the idea was accepted by everyone present.

Most amazing factor in the whole situation was the swift acceptance by the industry, indicating canny timing by Moon,

who is an old Detroit figure, who has worked in both exhibition and distribution here, and knows the headaches as well as the people.

Fox went "whole hog" on the idea, and presented exhibitors with a backlog of eight films which have been so scheduled that they will constitute the first two weeks' bookings intact under the new setup—ready for the second runs on August 5, and slated to move on in pairs to the subsequent runs.

SPECIAL PROMOTION SET

Special promotion, taking this new setup as the key to offer the public something new, will be undertaken both by exhibitors and by Fox. The latter is offering exhibitors unusual help, in the form of trailers and other advertising material to put the idea across. Radio, newspapers, and perhaps television will be used. Theme of the campaign is to be the idea that the public is being offered new freedom of choice in the selection of pictures. Immediate aim is to combat the easy thought "Let's stay home tonight—I saw that picture at the X Theatre last week, and it's playing every house in town tonight." Instead, it will be easy for the patron to find a choice of at least two bills in the same run right in his own neighborhood, practically anywhere in the metropolitan area.

Idea was based upon a special house-to-house survey made for Fox here, asking people why they did not go to the show as often as they used to. The overwhelming answer was the "lack of choice" available—and Joseph J. Lee, veteran Fox manager, decided to do something about it.

It is unlikely that other film companies, which have allowed Fox to steal a march on them in this instance, will stay outside the plan. In effect, Fox captured two weeks of solid bookings from the whole Detroit block system by some bold and constructive business planning. No other distributors were consulted, but if the idea works for one, it is probably to be followed by the others. Exhibitors themselves, if they remain sold on the idea, will insist upon a similar alternate pairing of product from other distributors.

Six Chicago Trust Cases Total Above \$7,000,000

CHICAGO—Six cases totaling more than \$7,000,000 have been filed here in federal court by John F. Sullivan, attorney, in behalf of the Homan, Cal, White Palace, Avenue, Bell and Savoy theatres against Balaban & Katz, Great States, all eight major film companies, Warner Theatres and Warner Circuit.

All cases allege the same complaint, namely a conspiracy on the part of the defendants to keep the plaintiff theatres from running pictures on a free and competitive basis.

In addition, Thomas McConnell, attorney, filed a \$1,800,000 suit on behalf of the Drive-In Theatre in Morton Grove, against Balaban & Katz and all eight major film companies charging discriminatory practices.

STOP CRYING, KEEP UP A FRONT, REMBUSCH WARNS THE INDUSTRY

Impossible to Rejuvenate Business, If Trend Isn't Stopped, He Says

WASHINGTON — What this industry needs more than anything else is to stop "crying," says Trueman Rembusch, president of Allied States Ass'n.

It has been crying to itself and crying to the public, says Rembusch, and this violates a fundamental requirement of show business — that it should keep up a front.

Trueman Rembusch "We have allowed the industry to slip into the role of a losing and declining industry. If that trend is not stopped, if the wailing wall is not abolished by every member of the industry, all the efforts to rejuvenate our business will be for naught," he points out.

'PUBLIC LIKES A WINNER'

"The great showmen such as Grauman, Roxy, Ziegfeld and many others never admitted business was bad, even if it was bad. They knew that to do so would affect the present and future business. If a patron said business was off Thursday, they invariably answered: 'A little bit, but you should have been in the theatre Monday; we couldn't handle the crowds.' The public likes to string along with a winner; it wants no part of a loser."

Rembusch says he knows the importance of "the diamond stickpin in the tie, the confident front in the successful operation of theatres, for in our own circuit we have applied that principle."

He says 1950 business in his circuit was ahead of 1949, even in towns which have television. On top of this he adds that the first four months of 1951 have been ahead of 1950.

IMPROVEMENTS HELPFUL

"We started a modernization program in all our houses in 1946—reseating, new projection and each year changing, if ever so slightly, the appearance of our theatre lobbies and fronts by adding new frames, electric eye drinking fountains, carpeting, yes, and the cheapest commodity of all—paint. And last, but not least, we have tried to improve our theatre housekeeping. All of these endeavors have convinced our patrons that we have confidence in the future of our business and they in turn have given us their confidence by attending our theatres regularly."

Referring back to the damage that "crying" can do to the business, Rembusch said:

"There is a territory in the country that for the last two years has cried, and cried long and loud, not only to members of this industry, but to the public, that business is



Trueman Rembusch High Points:

"Unless a showman has enthusiasm and confidence he cannot be a showman. Therefore, every person in the industry from here on should resolve that when he feels the need for crying about business he do his crying in private . . .

"Newspapers are suffering terrific decreases in advertising, due to television, but they're not crying about it . . .

"Backward theatre operation that tolerates no air conditioning in this day and age tolerates bad seats, old vintage fronts, inadequate toilet facilities, and yes, the poorest of poor housekeeping . . .

"Distributors should give up penalty selling. They know a picture's worth, territory by territory. There is no reason why they could not offer a bonus to exhibitors through stepped down film costs on business that exceeds the territorial norm . . .

"I will wager that the first company that creates and places in effect a bona fide incentive selling plan will double its domestic revenue . . ."

terrible. They blame it all on television, yet I found out just recently that 90 per cent of the theatres in this territory, and it has both affiliated and independent, are not air-conditioned.

"After learning this fact, I will wager one hundred to one that such backward theatre operation that tolerates no air conditioning in this day and age tolerates bad seats, old vintage fronts, inadequate toilet facilities, and yes, the poorest of poor housekeeping.

"There is no retail business in this day of keen competition, whether it be restaurant, cleaner, radio store, hardware store, grocery or department store, that can use the methods of the 1920's and expect to operate profitably. The theatre is a retailer and it will not operate profitably if it holds to the same operating principles it used in the 20's. The blame for this condition does not rest

wholly on the exhibitors' shoulders.

"The distributors, by holding to their penalty selling methods of the 20's, are just as guilty. There is no business, that is retail business, where the retailer is penalized for doing more business, except the motion picture business. In all other businesses, when the retailer does more business he receives longer discounts. When he fixes up his store, thereby increasing sales, his supplier does not rush in and demand an increased price for his product. On the other hand, in the motion picture business, if an exhibitor builds a new house or remodels his old and increases business the film companies invariably demand unreasonable, increased terms.

"Recently an exhibitor from the south came to me. He told me that he had gone in debt

(Continued on page 10)

An Editor Says It, Too: Quit Weeping

COLUMBUS, OHIO — "Crying" about boxoffice declines on the part of theatre-men and other industryites was blamed by Norman Nadel, theatre editor of the Columbus Citizen, for the public's "loss of confidence" in films. "The customers became wary of a business run by weepers—a business that apparently was dying, to listen to the men in it," said Nadel in a column printed in the Citizen. He wrote:

"Now there are optimistic notes, but it is hard to convince the public that the film industry is a healthy one with a long, secure future. There's been too much weeping. Fortunately, most of the film exhibitors and studio executives have stopped weeping. They've found reasons for the recession in (1) the abnormally large business of the war years and immediate postwar years; (2) increased cost of living—more money had to go for food

—hence less to movies; (3) the novelty factor of television—it was new and it was news, so naturally it won public curiosity away from something that had been established for decades; (4) the runaway postwar building of theatres—more seats than there could be customers (notably in Columbus).

"And they found their own weeping and hollering had hurt business as much as anything. Today, as a result, they must convince the public that movies are sound and permanent. Last week we saw a preview of 'Show Boat,' as magnificent entertainment as has reached the screen in years. But people will miss it, because they've been convinced by the weepers that all hope is lost for the movies. Pictures like 'Show Boat' are picking up the industry. Now as the film people dry their tears and start smiling, the pickup might go a lot faster."

Pulse Beats

Third Fight on Theatre TV Repeats Earlier Success

Sellouts reported by Fabian Palace in Albany and National in Richmond, WB Stanley in Philadelphia, Loew's Century in Baltimore, Shea's Fulton in Pittsburgh, RKO Keith in Washington and Palace in Cleveland, B&K State-Lake in Chicago for Layne-Marciano bout Thursday (12); Tivoli, Chicago, hurt by ball game; Hornstein's Regent, Baltimore, and Mo Wax Lincoln, Philadelphia, do badly; Lincoln tests new Theatre Television Enterprises equipment made in Pennsylvania.

*

United Paramount, ABC Ask FCC to Approve Merger

Formal application made in Washington; UPT will drop applications to build TV stations in Des Moines, Tampa, Boston, Detroit, and sell its Chicago station if merger is approved.

*

Exhibitors Asking Senators To Oppose Tax Exemption

Regional groups sending letters prior to hearing before senate finance committee on bill which would free non-profit organizations from ticket levy.

*

Arthur L. Mayer Proposes Salesmen Sell COMPO

Suggestion to the MPAA distributors committee is prompted by the assignment of film salesmen for two-week periods to aid in the Texas business drive next fall.

*

WB Product to Be Released In 16mm by Films, Inc.

All Warner backlog to be made available to institutions, schools, theatreless communities; new product to be distributed nine months after general release; schools to get product 18 months later.

*

NPA Appeals Board Rejects Delray Beach, Fla., Permit

Marks second appeals board action on theatre construction; board had earlier ruled in favor of a drive-in for the Concho Theatres in Texas.

*

UA Domestic Billings Hit New High in July

Reach approximately \$340,000 for the week ended July 7, the highest gross in the last two years, says Max E. Youngstein, director of advertising, publicity and exploitation.

*

DeRochemont Will Resign From March of Time

Producer's decision made known informally as a result of the forthcoming suspension of product of monthly short subject release for theatre use.

Heavy Theatre Damage In Kas.-Mo. Floods

KANSAS CITY—The worst flood in the history of Kansas rolled down the Kaw river and its tributaries this week, inundating whole towns, isolating communities and forcing residents to flee before record-high waters—and exhibitors were hit hard.

Whole business districts in many communities were under water for the second time in two weeks, basement structures and streets were buckling from underground water pressure, and theatres, as well as other business houses, were fighting flood waters flowing in the front doors, through the lobbies and down the aisles to stage areas.

SIX HOUSES INUNDATED

At least six theatres in Kansas were known to be flooded out by Thursday (12) morning and it was assumed that the number would increase considerably as the rivers and streams continued to rise, fed by torrential rains, which have shown no sign of stopping in the last six weeks.

Flood damage to theatres alone was expected to run into hundreds of thousands of dollars and most theatres were not insured for flood damage.

Manhattan, ravaged by flood waters for nearly two weeks, was hit again Wednesday as the river began climbing to an alltime record high. By Wednesday evening the State, TEI-owned house, and the Wareham, Commonwealth A house, were "submerged," with water from three to five feet deep flowing through the lobby.

Highest flood stage on record in Manhattan was 27.9 feet in 1903, but on Thursday morning the river level stood at 30.49 feet and still was rising after an early morning three-inch rain.

Commonwealth Division Manager M. B. Smith said that water was running into the Wareham from all sides. Streets were buckling badly from underground pressure and damage to the theatre was high.

SAVES CARPETS, SEATS

Two weeks ago when water flooded the Wareham basement and lounges, it was reported that the floors and walls were beginning to buckle. Smith said that Doug Lightner, manager of the Wareham, notified him Wednesday that he had stored theatre carpets in the balcony and had a crew of men working on removal of seats. However, Lightner said he had been unable to remove the air conditioning unit in the basement of the theatre.

Ottawa, Kas., by noon Thursday was completely isolated. Film delivery trucks were unable to get in to the town Wednesday night. Fox Midwest-owned theatres were expected to suffer heavy damage in that town and it was reported that water was in both the Plaza and Webster up to the seats.

Sam Abend, head of Exhibitors Film Delivery here, said the Kansas situation was "the worst I've ever seen." He said drivers could not get into Manhattan or Junction City and that deliveries were made by boat in Salina. Council Grove, where the Ritz Theatre is owned by Cle Brattan, also was surrounded by water. Abend said that in

order for the trucks to make the 240-mile trip to Salina they were forced to drive more than 500 miles, going all the way west to Wichita, then entering Salina from the west.

In Kansas City itself, the situation was not much better, particularly for drive-ins. Jack Braunagel, supervisor of Commonwealth Drive-Ins, took a crew of men to the Riverside Drive-In Thursday morning to pull out all equipment. The Riverside, protected only by dikes along the Kaw and Missouri junction point, had been warned that if water did not come over the dike to inundate the lowlands, it would come around the dike.

The situation was bad at Carrollton, Mo., but film delivery trucks managed to get through. Boonville, Fayette and Glasgow, in central Missouri, also were in bad condition and last week film deliveries to Fayette and Glasgow were made by boat.

Rembusch

(Continued from page 9)

to build a new \$200,000 theatre in his community. His grosses increased four times over. The film companies immediately demanded that he increase his film percentages six times over. Yet not one cent had the film companies invested in that exhibitor's theatre.

"I took this progressive exhibitor's film problem to some of the top men in sales and it is to their credit that they saw the point and did give the man relief.

"Distributors know a picture's worth, territory by territory. There is no reason why they could not offer a bonus to exhibitors through stepped down film costs on business that exceeds the territorial norm.

"Big department stores recognize the importance of incentive awards to their personnel. The managers in our circuit are on a weekly bonus system and have been since 1936. We don't have to tell them when business is off; they are screaming about bad business due to poor bookings before our buyer or booker mentions it. They are constantly on the lookout for those things that increase business and I can tell you this, their local public relations are tops, for they know how important good public relations are to their boxoffice.

"America was built on the principle of award for accomplishment. The method of selling film pursued by our industry is archaic, un-American and destructive. Distribution, if it will only stop and think, cannot help but realize that this system, if it is continued, will not only pull down the exhibitor's house, but it will also destroy the distributor's livelihood.

"Is it because the heads of distribution are too old, too long in the saddle, too reluctant to accept new ideas that they refuse to create an incentive selling plan? Surely that cannot be true of all of them.

"I will wager that the first company that creates and places in effect a bona fide incentive selling plan will double its domestic revenue, besides doing a real service for the industry."



GOLIATH

IS ON

IN PERSON

HIS WAY
TO YOUR
TOWN

Showmen—watch for

GOLIATH

**He's coming through
your town to sell...**

DAVID AND I

For this woman he broke God's own commandment!

**THE MOST FORBIDDEN OF THE WORLD'S GREAT LOVE
STORIES—STARRING GREGORY PECK & SUSAN HAYWARD!**



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Ohio • Fairborn, Ohio • River-side, Ohio • Dayton, Ohio • Alexandersville, Ohio • Miamisburg, Ohio • Franklin, Ohio • Blue Ball, Ohio • Monroe, Ohio • Bethany, Ohio • Maud, Ohio • West Chester, Ohio • Reading, Ohio • Cincinnati, Ohio • Covington, Ohio • Ft. Mitchell, Ohio • Erlanger, Ohio • Florence, Ohio • Richwood, Ohio • Walton, Ohio • Brack, Ohio • Crittenden, Ohio • Sherman, Ohio • Williamsburg, Ohio • Mason, Ohio • Corinth, Ohio • Georgetown, Ohio • Greendale, Ohio • Lexington, Ky. • Fort Spring, Ky. • Versailles, Ky. • Frankfort, Ky. • Bridgeport, Ky. • Peytonia, Ky. • Clay City, Ky. • Simpsonville, Ky. • Eastwood, Ky. • Middle-ton, Ky. • Louisville, Ky. • Jeffersonville, Ind. • Fortville, Ind. • Comentville, Ind. • Speed, Ind. • Memphis, Ind. • Henryville, Ind. • Underwood, Ind. • Scottsburg, Ind. • Austin, Ind. • Crothersville, Ind. • Uniontown, Ind. • Reddington, Ind. • Columbus, Ind. • Edinburg, Ind. • Amity, Ind. • Franklin, Ind. • Whitefield, Ind. • Greenwood, Ind. • Indianapolis, Ind. • Lawrence, Ind. • Oaklondon, Ind. • McCordsville, Ind. • Fortville, Ind. • Ingalls, Ind. • Huntsville, Ind. • Anderson, Ind. • Daleville, Ind. • Muncie, Ind. • Royerton, Ind. • Hartford City, Ind. • Markie, Ind. • Zanesville, Ind. • Wyandale, Ind. • Fort Wayne, Ind. • Columbia City, Ind. • Larwill, Ind. • Pierceton, Ind. • Warsaw, Ind. • Alwood, Ind. • Eliza Greet, Ind. • Bourbon, Ind. • Inwood, Ind. • Plymouth, Ind. • Donaldson, Ind. • Grovertown, Ind. • Hamlet, Ind. • Hanna, Ind. • Wanatah, Ind. • Valparaiso, Ind. • Deep River, Ind. • Schererville, Ind. • Dyer, Ind. • Chicago Heights, Ill. • Matteson, Ill. • Frankfort, Ill. • Orlando Park, Ill. • Justice, Ill. • La Grange, Ill. • Orchard Place, Ill. • Des Plaines, Ill. • Fox Lake, Ill. • Richmond, Ill. • Genoa City, Wis. • Lake Geneva, Wis. • Elkhorn, Wis. • La Grange, Wis. • White-



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There's No Business
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• Humbird, Wisc. • Fairchild, Wisc. • Augusta, Wisc. • Fall Creek, Wisc. • Eau Claire, Wisc. • El Mound, Wisc. • Menomonie, Wisc. • Knopp, Wisc. • Wilson, Wisc. • Hersey, Wisc. • Woodville, Wisc. • Baldwin, Wisc. • Hammond, Wisc. • Roberts, Wisc. • Hudson, Wisc. • St. Paul, Minn. • Minneapolis, Minn. • Lakemills, Wisc. • Johnson Creek, Wisc. • Concord, Wisc. • Delafield, Wisc. • Wauwotosa, Wisc. • Milwaukee, Wisc. • Francis, Wisc. • S. Milwaukee, Wisc. • Carrollville, Wisc. • North Racine, Wisc. • Racine, Wisc. • Kenosha, Wisc. • Turedell, Wisc. • Zanesville, Wisc. • Konkakee, Ill. • Gilman, Ill. • Oargo, Ill. • Gibson City, Ill. • Belle Flower, Ill. • Farmers City, Ill. • Clinton, Ill. • Decatur, Ill. • Macon, Ill. • Assump-

tion, Ill. • Tana, Ill. • Ramsey, Ill. • Vandalia, Ill. • Palos, Ill. • Sandalai, Ill. • Centralia, Ill. • Ashley, Ill. • Beloit, Ill. • Rosco, Ill. • Rockford, Ill. • Freeport, Ill. • Elroy, Ill. • Clinton, Ill. • Woodbine, Ill. • Elizabeth, Ill. • Moline, Ill. • Rock Island, Ill. • Galena, Ill. • Dubuque, Iowa • Key West, Iowa • Zingale, Iowa • Fulton, Iowa • Hurstville, Iowa • Welton, Iowa • DeWitt, Iowa • Davenport, Iowa • Maysville, Iowa • Plainview, Iowa • New Liberty, Iowa • Bennett, Iowa • Tipton, Iowa • Stanwood, Iowa • Mechanicsville, Iowa • Libson, Iowa • Mount Vernon, Iowa • Cedar Rapids, Iowa • Gladstone, Iowa • Moniour, Iowa • Marshalltown, Iowa • Des Moines, Iowa • Council Bluffs, Iowa • Omaha, Nebr. • Lincoln, Nebr. • St. Joseph, Mo. • Kansas City, Mo. • Lawrence, Kan. • Topeka, Kan. • Manhattan, Kan. • Salina, Kan. • McPherson, Kan. • Hutchinson, Kan. • Newton, Kan. • Wichita, Kan. • Blackwell, Okla. • Oklahoma City, Okla. • Bristow, Okla. • Sapulpa, Okla. • Tulsa, Okla. • Okmulgee, Okla. • Fort Smith, Ark. • Van Buren, Ark. • Russellville, Ark. • Conway, Ark. • Little Rock, Ark. • Forest City, Ark. • Memphis, Tenn. • Jackson, Tenn. • Parsons, Tenn. • Linden, Tenn. • Nashville, Tenn. • Jasper, Tenn. • Chattanooga, Tenn. • Cleveland, Tenn. • Athens, Tenn. • Sweetwater, Tenn. • Lenox City, Tenn. • Knox, Tenn. • Cherokee, N.C. • Asheville, N.C. • Shelby, N.C. • Gastonia, N.C. • Charlotte, N.C. • Concord, N.C. • Salisbury, N.C. • High Point, N.C. • Greensboro, N.C. • Danville, Va. • Roanoke, Va. • Washington, D.C. • Baltimore, Md. • Elton, Md. • Washington, D.C. • Newark, Del. • Camden, N.J. • Elizabeth, N.J. • Newark, N.J. • Stamford, Conn. • Bridgeport, Conn. • New Haven, Conn. • New Britain, Conn. • Hartford, Conn. • Enfield, Conn. • Springfield, Mass. • Palmer, Mass. • Charlton City, Mass. • Worcester, Mass. • Wellesley Hills, Mass. • Brookline, Mass. • Boston, Mass. • Bridgewater, Mass. • New Bedford, Mass. • Fall River, Mass. • Providence, R.I.

Exhibitors in Unity Move; New Projection Shown

NEW YORK—Many important developments highlighted large-screen theatre television news during the week. There were moves toward industry cooperation and there was stiff competition for business.

Among the developments were:

Efforts on the part of various segments of the industry to unite in presenting a common front at the September hearing of the Federal Communications Commission. These included conferences of National Exhibitors Theatre Television Committee in Washington with National Allied officials.

Possibility that Society of Motion Picture and Television Engineers will not appear before FCC, to be decided at coming meeting.

Presentations by 11 theatres in eight cities of the Rex Layne-Rocky Marciano fight.

Statement by General Precision Laboratories it is marketing a "competitively priced" direct projection system. It already has an intermediate system.

Report by Radio Corp. of America of additional orders for its direct system.

Paramount statement that the greatly increased interest in theatre TV will benefit sales of that company's intermediate system, to be followed later by announcement of orders placed for the system.

Negotiations with International Boxing club for rate schedules for repeat showings of fights made possible through use of Paramount or General Precision intermediate film systems.

Placement by Loew's of "a number" of open orders for installations, type and locations unidentified.

Advertising agencies ask television committee of National Collegiate Athletic Ass'n for rights to televise sporting events coming under NCAA jurisdiction.

Again, the same number of theatres in the cities presented the fight. However, this time the Lincoln in Washington, a Negro house, passed it up because neither fighter was a Negro, and the Regent in Baltimore took over for the Metropolitan. Both are Negro houses. When the Metropolitan dropped out, the Regent came in to test the drawing power of two white fighters. Also the Lincoln, a Philadelphia house owned by Mo Wax, opened after being shut six months to furnish competition with Warner Bros.' Stanley there. The Stanley has 2,947 seats compared with 1,250 for the Lincoln, which charged the same scale. The last presentation at the Lincoln was a Jewish stage show. The Wax office said a "new type" of direct system was used but would not identify it.

The other theatres showing the fight were

Fabian's Palace in Albany and National in Richmond, Loew's Century at Baltimore, RKO Keith's at Washington and Palace at Cleveland, Shea's Fulton at Pittsburgh and the Balaban & Katz State-Lake and Tivoli at Chicago.

General Precision has named its new direct projection system the Simplex Theatre Television System. It will be sold through National Theatre Supply. It features an improved optical design for which the claim is made that it produces higher overall efficiency than any other unit now in use. Orders are being accepted for fall delivery.

IMPROVED MIRROR DESIGN

The outstanding feature is said to be an improved mirror design for balanced light distribution over the entire screen, illumination at the corners becoming 80 per cent of that in the center. Elimination of "hot spot" center glare is claimed, also excellent overall definition. The projection tube has a suspension mounting that permits removal for cleaning without disturbing the positioning adjustment, and there is a re-circulation system for cooling the optical barrel that is dust-proof. General Precision said it will manufacture the equipment at its Pleasantville, N. Y., laboratories. Altec Service Corp. will service it. The company will continue production of its intermediate type that is now being used at Shea's Fulton in Pittsburgh and that will go into two K-B Amusement Co. houses in Washington.

Orders for five more RCA installations were reported in Pittsburgh by Jack Platt, division manager. He said three of them will go into houses of the Manos circuit of Greensburg, Pa., and the other two into unidentified independent houses in western Pennsylvania.

VOGEL SPEAKS FOR LOEW'S

The Loew's statement on equipment acquisitions was in reply to many inquiries. It was made by Joseph R. Vogel, vice-president in charge of theatre operations.

"Until such time as the factories can make delivery on our open orders," he said, "we are not specifying the locations where installations will be made. We will have theatres ready for the TV apparatus when the outfits are available. We have been promised some shipments in October."

Vogel did not specify what type of equipment has been ordered. It is possible Loew's has ordered both direct and intermediate systems, the latter to be used for repeat showings of fights and other Madison Square Garden sporting events at theatres in densely populated sections such as along Broadway. That would tie in with negotiations now going on between Nathan L. Halpern, president of Theatre Network Television, Inc., representing the theatres showing the fights, and the International Boxing Club.

More than one Broadway exhibitor is interested in recording IBC events on film and

Disney Case Against Bunin Is Denied

NEW YORK—Judge Alexander Holtzoff in U.S. district court Wednesday (11) denied an application of Walt Disney and RKO for an 18-month injunction to prevent the showing of the Lou Bunin-Souvaine picture "Alice in Wonderland."

Disney and RKO had filed a complaint July 2 against Souvaine, Harry A. Brandt and the Picto Corp., operator of the Mayfair Theatre, asking that the defendants be restrained from releasing the film unless the distributor and licensees advertised it in large type as "produced in France by Lou Bunin Productions and having no connection with the Walt Disney production of the same title." Disney and RKO said that otherwise the public would be "confused and deceived" and Disney "irreparably damaged."

The Bunin "Alice" is to open July 26 at the Mayfair, five days before the Disney "Alice" is to open at the Criterion, two blocks away on Broadway, and also at either the Trans-Lux 60th Street or Trans-Lux 52nd Street theatres.

Judge Holtzoff held that "this sort of competition should be encouraged rather than suppressed." He said it seemed to him that the plaintiff "does not acquire any right to exclude others from producing or showing a portrayal of 'Alice in Wonderland,'" adding that "anyone has the legal right to make a picture based on the Lewis Carroll book."

James V. Hayes, Disney attorney, charged that the New York showing was planned "to get a hitch-hike" on Disney exploitation. Judge Simon H. Rifkind said the suit was an attempt to suppress fair competition.

showing them a matter of hours after the actual event. To do this the theatres would remain open until an early hour in the morning after the event, and run the film several times. It might also be shown the following day, but it is thought by that time public interest in the event would have fallen off to a great degree. That may have been what Paul Raibourn, Paramount television expert, had in mind when he said the company will benefit from the interest in theatre TV. Both Paramount and General Precision record on film which can be shown almost simultaneously with the action it records or at any time afterwards. The utility of the system was demonstrated on the occasion of the La Motta-Murphy fight when the State-Lake in Chicago put on a second show for those who couldn't get in for the first show.

The television committee of the Motion Picture Ass'n of America also was busy preparing for the FCC hearings. It heard recommendations Tuesday (10) made by Frank McIntosh and Andrew Anglis, engaged as television consultants, and there will be other meetings before a presentation is decided on. At the meeting were Paul Raibourn, Kenneth Royall, Edward Cheyfitz, Earl I. Sponable, Ralph Cohn, E. J. Smith, Leopold Friedman, Theodore Black and Frank Cahill.

While advertising agency representatives showed great interest in winning the right for their clients to sponsor NCAA sporting events this fall, their meeting in Chicago with Tom Hamilton, chairman of the NCAA TV committee, didn't result in any contracts.

THEY'RE DANCING IN THE STREETS

for THE
PRINCE who was
a THIEF

The customers danced at
the World Premiere block party
at Detroit's famed Michigan Theatre

Now the boxoffice tills are picking up the tempo and
Exhibitors all over the nation are beginning to dance with joy!

...Here's the tune they're dancing to:



Teen-agers are turning out in droves to see
their new favorites Tony Curtis and Piper Laurie
in person and on the screen.



Best opening in a long, long time at Michigan
Theatre, Detroit... and the second and third
days were great, too.



Biggest opening this year for a U-I picture
at their regular five-theatre combination
(United Artists, Ritz, Vogue, Studio City,
Culver) in Los Angeles.



BIG openings in small towns, too! . . . Top
business in Bay City and Ann Arbor, Michigan;
New London and Willimantic, Conn.; Water-
town, N. Y.; Scranton and Wilkes-Barre, Pa.

It's perfect summer fare...
Book it now!



THEODORE DREISER'S "THE PRINCE WHO WAS A THIEF" • Color by Technicolor • Starring TONY CURTIS • PIPER LAURIE • With EVERETT SLOANE • JEFF COREY • PEGGIE CASTLE • Screenplay by GERALD DRAYSON ADAMS & JAELEAS MACKENZIE • Based Upon the Story by Theodore Dreiser • Directed by RUDOLPH MATE
Produced by LEONARD GOLDSTEIN • A UNIVERSAL-INTERNATIONAL PICTURE



Arkansas Lays Its Tax Arguments on the Line

LITTLE ROCK—The executive board of the Independent Theatre Owners of Arkansas this week continued its long-range bombardment of proposed admissions tax exemptions for so-called nonprofit entertainment organizations.

The ITOA sent to the senate a detailed declaration of protest to the admissions tax exemptions allowed in the 1951 revenue bill passed by the house of representatives. Copies went to finance committee members and to Arkansas senators J. William Fulbright and John L. McClellan, both Democrats.

GETS WIDE BACKING

ITOA headquarters at Little Rock has received a stack of letters from exhibitors backing President Sam B. Kirby's fight against the exemptions. In addition to owners of individual movie houses, the letter writers include officials of Commonwealth Theatres, Inc., of Kansas City and Malco Theatres, Inc., of Arkansas and Tennessee.

The ITOA asked the senate finance committee to eliminate "the discriminatory benefits" granted to certain kinds of educational and cultural nonprofit groups under Section 402 of the 1951 bill.

ITOA listed the following reasons for its protest:

1. It will discriminate against the patrons of motion picture theatres.
2. It will serve no real tax relief to the general public, but will grant a 20 per cent government subsidy to the profits or gross receipts of the favored groups.

3. The loss in tax revenue to the government will be far greater than the \$21,000,000 estimated by the house ways and means committee.

4. If the defense program is necessary for the safety of our country and it must be financed on as pay-as-we-go basis, then the removal of admission taxes to favored groups is not justifiable, especially when all other taxes are being increased.

5. Section 402 will hurt the legitimate theatre operator in that it will cause additional opposition from schools, churches, civic and veterans organizations, which, to raise funds, will enter the field of entertainment.

FACE ADMISSIONS DECLINE

6. The motion picture theatre today is suffering a serious decline in admissions due principally to the economic conditions (the high cost of living and taxes) that affect the low and middle income groups who make up the audience bulk of theatres.

7. Many motion picture theatres, especially those in smaller towns, will be forced out of business if the government allows favoritism in the administration of admission taxes.

8. The so-called cooperative and community center movies provided for as exempt from admissions taxes will only create another loophole for the evasion of taxes and is another step towards government in business, a trend we believe to be contrary to American free enterprise. If the exemptions are allowed, there is nothing in the law to prevent any theatre or circuit from selling

out to some religious or educational or charitable organization and the former owner to continue operations for the amount of the 20 per cent federal admissions tax saved. They would pay no income tax, either. This could afford a serious loss of revenue to the treasury.

9. This Ass'n of Theatre Owners and the motion picture industry has a fine record of service to our government. We defy any other industry to equal our achievements of World War II. We shall continue our efforts on a local, state and national level to serve the public with information on our screens, to aid in bond sales and civil defense. But we resent, for ourselves and our patrons, the unfair and discriminatory provisions of the tax free admissions and we pray that the finance committee and the members of the senate will see that justice is done. We would like to mention in conclusion, that although our operating costs have skyrocketed, movies have held the admission price line. The Bureau of Labor statistics reported that from September 1945 to December 1950 the consumer price index rose 38.7 per cent, while theatre admission prices rose only 11.3 per cent."

NPA Readies New Order Tightening Regulations

WASHINGTON—The National Production Authority within a week will issue a new M-4 order which, in its tentative form, may further tighten the ban on new theatre construction. It was emphasized on Tuesday (10) by NPA officials meeting with construction industry representatives to unveil the tentative changes that all phases of the proposed order were subject to change.

If the final order is not too much changed from the preliminary draft, the main effect on theatre owners would be a change from the present system of exempting new theatre construction from the blanket ban. Under the present M-4, new theatres costing less than \$5,000 to build and repairs or alterations to present structures costing less than that amount, as well as personal property up to a value of \$2,000, may be built or installed without special NPA permission.

It is now proposed to permit alterations, repairs and addition of items classified as personal property only if they do not involve use of more than two tons of steel, 200 pounds of copper and 100 pounds of aluminum. Above these limits, application would have to be made and could be granted only on the present "hardship" grounds.

It is also proposed to ban new theatre construction involving use of more than these amounts of critical materials, which would probably result in utter inability to build any new theatres which could be erected under the present \$5,000 limitation. The tentative order also says even if construction could be effected under the drastic materials limitations, it would be permitted "only if the materials were already in possession of the owner."

Fabian Sees Upswing In Business on Way

NEW YORK—"This business is beginning to roll off dead center and toward even higher levels of business and of public service," says S. H. Fabian, general chairman of the 1951 Theatre Owners of America convention, in introducing a brochure which has just been mailed to members.

"For the first time, this year we have practical and tangible answers to the great questions with which we are faced. In fact, the developments are coming so swiftly . . . and the developments themselves are so startling and radical in nature . . . that it is virtually impossible for an exhibitor to keep track of them."

Convention plans have reached the point where Fabian states that there will be definitive reports on the following:

1. What effect government regulations are going to have on continued production, upkeep and maintenance, and the flow of all supplies and equipment we need.
2. TOA on the taxation front.
3. Unfair competition of 16mm films.
4. Latest developments in theatre TV.
5. Theatre maintenance.
6. Exhibitor-distributor relations.
7. An industrywide arbitration system.
8. Tried and tested showmanship methods.

Fabian predicts that the industry trade show will be "the most important in 50 years." The convention will run from September 23 through September 27 and the 24th will be designated as "Trade Show Day."

Skouras Theatres, RKO Settle Big Damage Suit

NEW YORK—Skouras Theatres Corp. and Metropolitan Playhouses, both headed by George Skouras, have reached an out-of-court settlement of the \$9,000,000 suit brought against RKO Radio Pictures, RKO Theatres and Radio-Keith-Orpheum in November 1949, as a result of a dispute growing out of disposal of joint interests in several theatres.

RKO was obliged to dispose of joint interests as a result of the consent decree in the antitrust case. The original joint holdings, Skouras charged, were the result of pressure applied by RKO in 1933, 1940 and 1941. At that time RKO acquired a half interest in the RKO Proctor, Newark, Springfield Theatres, Bronx, and the Midway, Forest Hills.

Under the terms of the settlement Skouras will get the Midway, and the Castle Hill and Pelham in the Bronx. RKO will keep the Marble Hill.

Grant Another Two Months To Schine for Divestiture

WASHINGTON—The Schine circuit was given another two months extension by the Justice department to dispose of about seven theatres which they were required to divest by June 30 of this year under the consent decree.

Under the decree, Schine had three years to complete the divestiture provisions of the decree, and the theatres involved came under a June 30, 1951 deadline. A previous 11-day extension expired on July 11 and D of J on Tuesday (10) approved another two-month extension.

One Exhibitor Unit Vital, Spyros Skouras Says

NEW YORK—Spyros P. Skouras, president of 20th Century-Fox, believes that an important factor in bringing about better understanding between the various segments of the motion picture industry must be the unification of exhibitors into one national organization.

In a letter to Ben Shlyen, publisher of *BOXOFFICE*, the 20th-Fox president says, "In my opinion, the exhibitors themselves must unite into one organization, one large, powerful body and then it will have validity, its voice will be strong and it can be most effective, to serve their own best interests and the industry's, and also the interests of humanity which this industry has served faithfully and well through those very theatres."

REQUISITE FOR GREAT FUTURE

This was cited as a requisite to the realization of the great future in store for the industry, to enable it to take proper and full advantage of the opportunities which recent and pending developments open up to it.

Skouras is enthusiastic about the 20th-Fox product and the company's plans for the future. He thinks the upcoming product is of the highest caliber, which, with the right kind of merchandising, will bring back vast numbers of the so-called lost patrons.

He also speaks glowingly of the possibilities of big-screen television, but he says, in connection with TV developments, "We of 20th Century-Fox are dedicating all our efforts to the preservation of the theatres, because we believe it is through the theatres that the public will be served best. We can give them entertainment undreamed of, by virtue of being able to show simultaneously in 1,000 to 2,000 theatres playing the same picture, the same kind of shows as are being shown on Broadway, only the theatres will be able to show them three or four times a day, as the case may be."

The success of large-screen telecasts of the Louis-Savold and Murphy-LaMotta fights is "brightening our horizon," says Skouras. "I feel that my faith in large-screen television is being vindicated and the success of this experiment proves the contention I have held over a period of years that, if we will give the public the kind of entertainment it wants, our theatres will be patronized more than ever before."

BIG-SCREEN COLOR IN YEAR

He foresees big-screen color TV in about a year, explaining, "At least, that is the promise we have had from our scientists. If this happens, I think it can be a most stimulating thing for our industry, and would help re-establish confidence in the future indefinitely and preserve the large investments of thousands of exhibitors throughout the United States and, for that matter, throughout the world."

In further reference to unifying the efforts of all industry components, Skouras says, "It is time now to realize the responsibility vest-

ed in us and to set aside intra-industry recriminations. Our purpose now should be to protect our industry from its enemies, who, like hyenas, are waiting to pounce upon it and devour it."

Skouras points out that the entire 20th-Fox executive and sales personnel, meeting in Los Angeles, saw four of the company's forthcoming pictures and that he believes "with the greatest confidence that these pictures, in each case, will justify the plans we have made and the expense we have undertaken to draw the greatest possible patronage at the boxoffice." The four pictures are "David and Bathsheba," the Biblical story which stars Gregory Peck and Susan Hayward; "Decision Before Dawn," which deals with the deterioration of the German nation in the last stages of the war; "People Will Talk," a Darryl Zanuck-Joe Mankiewicz production with Cary Grant and Jeanne Crain; and "Mr. Belvedere Rings the Bell," which has been adapted from the Broadway comedy, "The Silver Whistle."

COMPANY'S BEST PICTURE

"In my opinion," says Skouras, "'David and Bathsheba' is the finest motion picture this company has ever produced. It is the kind of picture we need most today to recapture the audiences for motion pictures. Therefore, I think it will render a great service to the exhibitor. When the sales personnel saw it at the studio, it was rated by everyone as a picture which would be thunderously received."

The sales convention devoted considerable time to discussing merchandising of the season's product as well as problems current in the trade. The exhibitor viewpoint was given by Charles Skouras, Elmer Rhoden, Rick Ricketson, Frank Newman and Harold Fitzgerald. Of these roundtable talks, Skouras says, "Everyone present had an opportunity to speak freely and openly for the common benefit of all and particularly from the standpoint of relations with the exhibitor."

Para., Brandt Settling Old Percentage Action

NEW YORK—Paramount Pictures and Brandt Theatres are negotiating terms of a settlement for the \$563,265 percentage fraud suit filed by the film company three and one-half years ago, according to Louis Nizer, attorney for Paramount. Milton C. Weisman is counsel for Brandt Theatres. The January 1948 complaint named Harry, Louis, Bernard and William Brandt, as well as 40 other individuals and 96 affiliated companies as defendants. Paramount charged under-reporting and misrepresenting boxoffice receipts derived from exhibiting Paramount pictures in Brandt houses and exaggerating and misrepresenting the expenses in operating the theatres involved. The action never reached trial.



HE MADE THE CROWD PAY TO HATE HIM
...and he made her pay for loving him!

...but she challenged the
fury of his fists with
the softness of her
arms — to tame him
in the only way a
woman could . . .!

IRON MAN

Starring JEFF

EVELYN

STEPHEN

CHANDLER · KEYES · McNALLY

with **ROCK HUDSON · JOYCE HOLDEN**

Screenplay by **GEORGE ZUCKERMAN** and **BORDEN CHASE** • Based on the story by **William R. Burnett**
Directed by **JOSEPH PEVNEY** • Produced by **AARON ROSENBERG** • A Universal-International Picture



U-I makes the pictures with the **BUILT-IN-PROFIT!**

NPA Grants Permits For Five Theatres

WASHINGTON—The National Production Authority has announced that in the June 4-16 period it had acted on only ten applications for theatre construction permits under the "hardship clause," providing for appeals from the blanket ban on new theatre construction exceeding \$5,000 in value.

Of the ten applications, eight were for construction of theatres and two were for alterations to existing structures in excess of the \$5,000 limitation. Both alteration applications were granted. Of the eight applications for new construction, three were granted.

Drive-ins accounted for eight of the applications, one for alterations. Five applications for construction of new drive-ins were denied, the only denials during the period. The only application covering a standard theatre was approved, as was also one application for alterations to a standard theatre.

The following were the applications acted on:

Granted

New Britain, Conn.—Theatre alteration, \$11,675, Peter G. Perakos.

Mobile, Ala.—Alteration to drive-in, \$6,500, Do Drive-In Theatres.

Upper Sandusky, Ohio—Drive-in, \$17,300, Carey Forest Theatres.

Copperas Cove, Tex.—New theatre building, \$23,300, Marvin A. Mickan.

Silver City, N. M.—Drive-in, \$8,150, Ray W. and Herbert Johnson.

Denied

Spencer, W. Va.—Drive-in, \$6,775, Joe W. Giboney.

Milwaukee, Wis.—Drive-in, \$9,839, Unity Theatre Management Co.

Raymondsville, Tex.—Drive-in, \$22,200, R. N. Smith Theatres, Mission, Tex.

Vivian, La.—Drive-in, \$7,000, W&K Theatres, Oil City, La.

Vivian, La.—Drive-in, \$6,000, William Bagwell.

Donald O'Connor Signed To NBC Contract for TV

NEW YORK—Donald O'Connor, recently under contract to star in Universal-International pictures, has been signed to an exclusive television contract for the 1951-52 season by the National Broadcasting Co. He will be on TV next fall as one of the stars of the Colgate Comedy Hour and will also be seen on other NBC television programs. His wife, Gwen, will appear with him as featured player.

O'Connor's most recent U-I picture was "Francis Goes to the Races," a July release. "Double Crossbones" was released in April. He recently completed "Singing in the Rain" for MGM.

NBC recently put two dramatic actresses, Mary Sinclair and Maria Riva, daughter of Marlene Dietrich, under exclusive contract, but O'Connor is the first former film name signed.

Favre UA Swiss Head

NEW YORK—Leo A. Favre has been named as United Artists manager in Switzerland by Al Lowe, general manager of the foreign department. Favre has had sales and publicity experience with 20th Century-Fox in the Swiss territory.

RCA Stages Public Tryout Of Color TV in New York

NEW YORK—Radio Corp. of America staged its first public test in this area Monday (9) of its all-electronic color television system. There were three showings during the day, all for the press. Other tests continued during the week for the radio-television industry and went out over channel four to the public which saw them on black-and-white receivers.

The RCA tests were that company's answer to the Federal Communications Commission approval of the competitive color system of Columbia Broadcasting System, which calls for set modifications so that color can be received. To point up the fact that both black-and-white and color sets can receive RCA electronic programs, the company showed its test programs simultaneously on both types of receivers in the RCA exhibition hall.

The first half of the program originated in a studio in the RCA building across the street from the hall and went into the hall by closed circuit. Two color cameras and associated equipment were used. At the same time, the color signal was fed to the regular National Broadcasting Co. transmitter atop the Empire State Building, operating under an experimental license, and went out to the public over channel four.

The second part of the program came from the Palisades Park swimming pool across the Hudson River where nature supplied the lighting. This was a field pickup transmitted to the RCA Building from a color mobile unit through microwave relay. From there it followed the same course as at the preceding show.

Because of studio lighting, the first program had sharper definition than that taken in natural light, but the latter was especially interesting because it provided additional evidence that the day may not be far off

when all the color and pageantry of public events may be brought to the television viewer.

RCA color purity and definition were good. The image on the black-and-white sets alongside the color sets had sharper definition, but there seemed to be no question but that the public would sacrifice a little definition, if necessary, in favor of color. No claim was made that perfection had been reached. Dr. E. W. Engstrom, vice-president in charge of the RCA laboratories division, after citing recent technical improvements in the system, said that the tests should result in still better quality and definition.

"During the course of these field tests," he said, "we will originate programs here for checks over network facilities, radio relay and coaxial cable. We propose to make field test signals and field test experience available to RCA licensees and to members of the panels of the National Television System Committee. Schedules for some of these are already being set up."

FOLSOM WELCOMES THE PRESS

Frank M. Folsom, president of RCA, was present to welcome the press. He said the tests will "prove to the manufacturer, broadcaster, advertiser and to the public that color can be introduced as a television service logically, economically and soundly. We were never more certain than we are now that a compatible, all-electronic color television system is in the public interest. These field tests will prove how such a system will allow the public to continue to enjoy their favorite black-and-white programs and see color programs in black-and-white without any change whatever in their present sets and without buying extra contraptions."

Ben Grauer, assisted by Eve Lynn and the Conover Girls, opened the studio show. Nanette Fabray was mistress of ceremonies and sang with Rene Paul and with the Conover Girls. There also were Ray Malone, dancer; Howdy Doody and Flub-A-Dub, the puppets, and Yma Sumac, South American singer, but the real hit was George Burton and His Love Birds. Not only did the birds perform amazing tricks, but seeing them in color lent great added charm to the act. There is no question but that after television addicts have had a taste of color, they won't be satisfied with less.

REMOTE OPERATIONS TESTED

The pickup from the mobile unit presented Buster Crabbe and his aquatic ballet. This was designed to test remote operation, pickups under outdoor lighting conditions and the flexibility of the RCA color camera in covering scenes of varied action.

RCA publicized its tests with full-page advertisements in the newspapers. These asked the public to report on how well they were received in black-and-white, telling the age of the set, the size of its screen and the type of antenna. They added that later RCA plans to place color sets where the performance of its all-electronic system can be seen by the public, which will again be asked to report its findings.



Nanette Fabray, star of the Broadway success, "Make a Wish," faces an RCA color television camera in an NBC studio during rehearsals for the New York field tests, acting as mistress of ceremonies.

PARAMOUNT BOOKERS BUSY, AS SHOWMEN SAY:

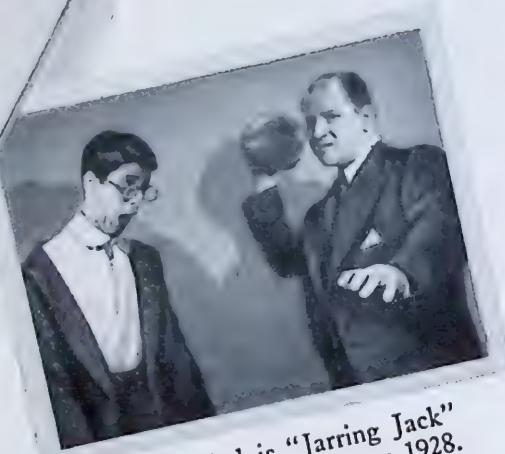
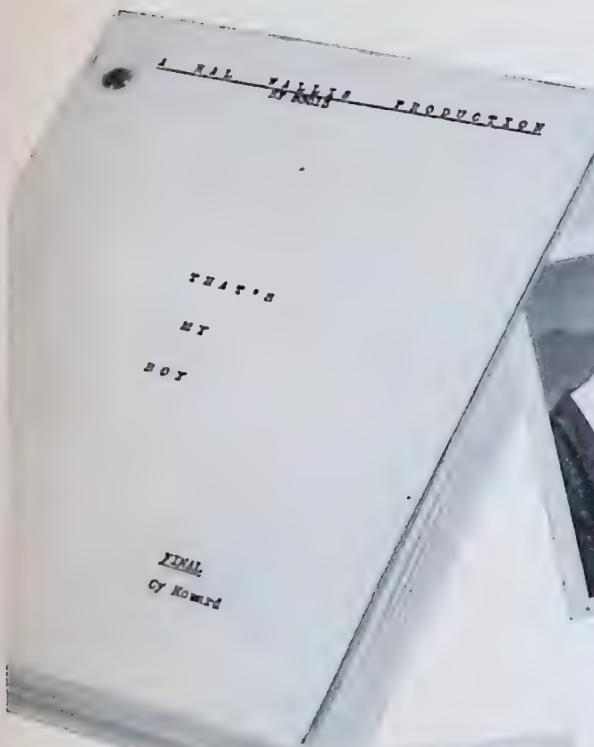
That's my B-U-Y!

because it's

Martin and Lewis with something added

The Best Comedy Script Of The Year!

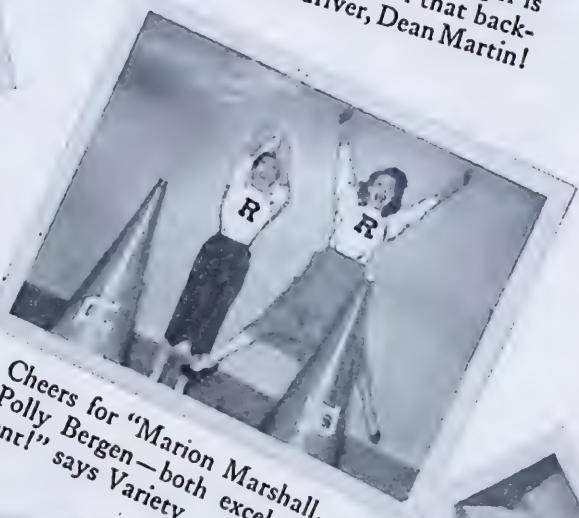
*with laughs and heart
appeal on every page...*



Jerry's dad is "Jarring Jack" Jackson, All-American 1928. Whatta man—and whatta son!



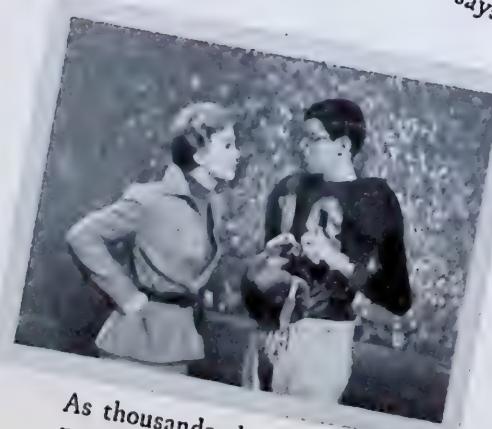
How come Jerry's girl is in the arms of that back-seat driver, Dean Martin!



Cheers for "Marion Marshall, Polly Bergen—both excellent!" says Variety.



Dancing, romancing Dean sings "Ballin' The Jack" and "I'm In The Mood For Love."



As thousands cheer, Jerry's new sweetheart hypos him to get in there and win . . .



Funniest scenes ever filmed on a football field—when Jerry does the fumbling...

"Team's most
profitable!"
—Boxoffice

DEAN MARTIN and JERRY LEWIS

"Big
boxoffice
lift!"
—M. P. Herald

"Smash business!"
—Showmen's T.R.

"Money
picture!"
—M. P. Daily

in
HAL
WALLIS'
PRODUCTION

"Top grosser!"
—Film Daily

THAT'S MY BOY

and co-starring RUTH
HUSSEY
MARION
MARSHALL
POLLY
BERGEN

with
HUGH SANDERS
JOHN MCINTIRE
TOM HARMON
And introducing
EDDIE
MAYEHOFF

as the ex-football hero
who wants a he-man for a
son and gets Jerry Lewis!

Directed by HAL WALKER Associate Producer, Story and Screenplay—CY HOWARD
A Paramount Picture
Nationally advertised in Life, Look, Collier's and Saturday Evening Post

PLAYED BY DEAN MARTIN
GRANTE AND RICHARD WILDER
the "Two-Headed" team of the screen

Men and Events

By JAMES M. JERAULD

Who Is Going to Pay?

THE Wall Street Journal stated July 5 that last year advertisers spent \$162,000,000 on television programs, "about one-ninth of the amount moviegoers laid down at the boxoffice."

And what did the advertisers and the set owners get for it? Some outstanding "name" programs, a plethora of films produced especially for television — some good, and most of them mediocre—and a mass of old motion pictures.

A crowd of would-be television film producers is turning out shorts from \$20,000 each up. Some former makers of theatre shorts are turning to the new market, and NBC is talking about making films of some of its best programs to offer to theatres. About 30 serials a week are being turned out on the coast and others are planned. A serial must run a minimum of 13 weeks under normal procedures. That means that 390 separate shorts are required each quarter of the year on the present schedule. Unless the serials turn in profits fast their producers will face the same problem that independent film producers have faced for some time—the difficulty of getting bank loans.

Promoters of baseball, boxing and other sports events, and colleges that get most of their athletic income from football and basketball have been hit harder than theatres by free telecasts. They are saying: "Somebody has to pay."

This means the highest bidder will get the show.

Some lawyers, most set manufacturers, and possibly members of the Federal Communication Commission may say that set owners are entitled to free shows, but after they say it they will have to figure out where the money will come from. Waving a magic wand won't produce it.

Advertisers, or theatres, or coin-in-the-slot receivers, or the government will have to furnish capital. In England the government pays the costs and collects in part from set owners. Canada is discussing the same system.

If the \$162,000,000 spent last year by advertisers couldn't put the telecasting business on a profit basis, how much more will be required? And if a large part of the money comes from radio what happens there?

Theatremen are not the only ones who have headaches.

Conn. Bars Gambling

ANOTHER of the incidental results of the Kefauver committee investigation of gambling rackets has popped up. Gov. John Davis Lodge of Connecticut disregarded all pressure from organized groups in the state and vetoed a bill to legalize raffles, bazaars, bingo and other games of chance.

Everybody admits that some of these games have fallen into the hands of big promoters and that the so-called charities and welfare organizations get only a percentage. The competition for theatres is admittedly strong.

Governor Driscoll in New Jersey re-

cently induced the attorney general to take action against these games, but county prosecutors and local police officials look the other way. The situation is a bit different in Connecticut. In that state local public sentiment caused the start of prosecutions, and the bill to legalize the games was designed to halt these law enforcement efforts.

'Alice' in Three Houses

OPENING of the Lou Bunin European-produced "Alice in Wonderland" at the Mayfair and Trans-Lux 60th St. Theatres July 26, six days ahead of Walt Disney's widely advertised Technicolor picture with the same name looks like a return to the old-fashioned tooth and nail type of competition that was called "smart" a generation ago.

Disney's merchandise promotions have been gathering speed since the big television broadcast last Christmas and a worldwide expectancy has been built up. The Bunin picture opened in France in September 1949, but nobody outside of the trade knew much about it up to the time that RKO started negotiating for a New York theatre for the Disney opening.

Worth Watching

THE combined efforts of Texas Allied, headed by Col. H. A. Cole, with the Interstate Circuit, the salesmen of the principal companies and the Council of Motion Picture Organizations to put on a business-building campaign in the big cattle and oil state are bound to attract national attention.

Interstate is one of the liveliest promotional groups in the country. If the results come up to expectations, the proposed drive in New York City will profit by the results, and a stimulus will be provided for similar efforts elsewhere.

March of Time to Fold

MANY exhibitors will miss the March of Time monthly releases when they wind up next fall. These subjects have attracted patrons who are not numbered among regular moviegoers. Years ago theatremen began putting special mention of March of Time subjects in their advertising and on their marquees—an honor usually reserved for Walt Disney and a few other shorts.

March of Time has always had a definite public relations value, because its subjects have drawn men and women from those elements of communities among whom are numbered the industry's critics.

Silver Joins Souvaine

NEW YORK—Milton Silver, formerly executive assistant to Steve Edwards, director of advertising and publicity at Republic, has joined Souvaine Selective Pictures. He will operate in a special capacity in the advertising and publicity department, for the present, according to Charles Amory, Souvaine vice-president.

MPAA Units Working On Jubilee Program

NEW YORK—A general outline of an advertising-publicity-exploitation program for a fall boxoffice drive under the auspices of the Council of Motion Picture Organizations was presented Thursday (12) to the distributors committee of the Motion Picture Ass'n of America by the MPAA advertising-publicity committee. It will go next to the presidents of member companies for approval or revision.



Arthur L. Mayer

The drive will "make COMPO," Arthur L. Mayer, executive vice-president, said. He praised the campaign proposed by the committee and said that the plans for the jubilee are "going along very nicely."

"Public relations are not sufficient to meet the requirements of the industry today," Mayer said. "Something is needed to help boxoffice and I feel that the drive outlined for the jubilee is marvelous and will save the industry in the way that every exhibitor hopes it will be saved."

The outline was agreed on at a Tuesday meeting of the advertising-publicity committee under the chairmanship of S. Barret McCormick. Howard Dietz was temporary chairman of a unit that sifted advertising suggestions and Charles Simonelli performed the same function for publicity and exploitation suggestions.

Ben Kalmenson is chairman of the distributors committee. This plays an extremely important part in drive plans because success hinges on the availability of top product while the drive is in progress. The matter of availability was discussed in detail by representatives of the various member companies at the Thursday meeting.

The Tuesday meeting was attended, besides those already named, by Arthur Schmidt, Sid Schaefer, Silas F. Seadler, Madeleine White, Jerry Pickman, Sid Blumenstock, Steve Edwards, Stirling Silliphant, Joe Gould, Max E. Youngstein, Phil Gerard, Mort Blumenstock, Gilbert Golden, Arthur L. Mayer, Charles McCarthy and Alfred F. Corwin.

PCCITO Annual Conclave Scheduled for July 16

DEL MAR, CALIF.—Approximately 50 delegates representing five branches of the Pacific Coast Conference of Independent Theatre Owners will open their annual convention Monday (16) in this beach resort community. With Rotus Harvey, PCCITO president and San Francisco circuit owner, as chairman, the conclave will continue through Saturday (21).

On hand will be representatives of the ITO of Northern California, ITO of Montana, ITO of Washington and Idaho, ITO of Utah and ITO of Southern California and Arizona.

En route here the PCCITO conventioners planned a stopover in Hollywood, where they were to be the guests of Paramount at a studio luncheon and tour of the lot.

TRADE RAVES ROCKET THE WORD OF THIS SENSATIONAL MONEY-MAKING WINNER!
"Terrific. Potent boxoffice!" —Showmen's
"Tense throughout!" —Boxoffice
"Excellent!" —Variety
"What it takes to hypo grosses!" —M. P. Daily
"Strong. Make boxoffice mark!" —Independent
"Nerve-jangling excitement!" —Film Daily

BOXOFFICE DYNAMITE

hits the

NEW YORK

PARAMOUNT THEATRE

as the **red-hot** impact of

JOHN GARFIELD · SHELLEY WINTERS

hits the screen in

HE RAN ALL THE WAY

A ROBERTS PRODUCTION

with WALLACE FORD · SELENA ROYLE and BOBBY HYATT

Based on a novel by Sam Ross · Screenplay by Guy Endore

Produced by Bob Roberts

A HIT ALL THE WAY
as dates roll in by the
hundreds following
the terrific news in
Los Angeles. Bookings
right this way...

SMASH NATIONAL MAG.
REVIEWS EXPLODE TO
MILLIONS OF READERS
ACROSS THE COUNTRY!
"Movie-of-the-Week!" —Life
"Full of excitement! Expert and
realistic!" —Newsweek

thru
UA

Problems of Small-Town Exhibitor Surveyed

To Serve His Patrons, He Needs Solomon's Wisdom and Job's Patience

URBANA, ILL.—The small-town theatre owner, faced with diverse film preferences and strong prejudices of his patrons, requires "the wisdom of a Solomon and the patience of a Job" in providing acceptable film fare throughout the year for his customers.

This is the conclusion reached by I. I. Raines, assistant in marketing at the University of Illinois, in a study of "Preferences of a Small-Town Motion Picture Audience," the findings of which are published in the "Current Economic Comment," a quarterly publication at the university.

In addition to these preferences and prejudices, the course of the smalltown exhibitor is further hindered too often by "restrictive booking policies, other disadvantageous trade practices and the mores of organized minority groups."

PURPOSE OF THE SURVEY

The university marketing expert undertook the study of small-town theatre audience to investigate the degree of success achieved by the small-town theatre in meeting the needs of diverse population elements within the community—and to explore the possibility of determining meaningful indexes for motion picture preferences as related to sex, age, education, marital status, etc.

In the course of his study, Raines acquired a lot of respect for the small-town exhibitor and his problems.

"The significance of the smalltown motion picture theatre," Raines said, "has heretofore never been thoroughly explored, because of the relatively minor contribution the smaller theatres make to the total income of the motion picture industry. However, from the viewpoint of the patrons of these small towns, motion pictures represent the most widely used entertainment medium available to them." Trends, however, indicate that the small-town theatre may soon become a more decisive factor in the domestic market, principally because of the influx of TV stations in the urban areas, Raines pointed out.

Selected for the study was an Illinois community of about 3,000 population, with a single theatre operated daily and presenting advertising as well as entertainment films—and located within reasonable distance (less than an hour's travel time) of other places offering competitive motion picture entertainment. Also taken into consideration was that it have a fairly representative population.

Some of the findings were:

ATTENDANCE:

The local theatre audience was predominantly young, those between 15 and 20 attending most frequently, followed by persons in the next higher age group, 21 to 25. Single persons visited the theatre more than twice as often as married people in general, but not quite so often as married persons whose children are more than 8 years old—a phenomenon which Raines said could probably be explained by the "delightful convalescence from the long years of baby sitting."

In general, the study showed that attend-

Private Film Showings For 'Discriminating' May Be a Solution

"The single theatre in a small town has a greater responsibility than do theatres in communities where a competitive situation exists. In many cases, in addition to being the only source of film entertainment, the small-town motion picture theatre is the sole source of any commercial amusement.

"Since the theatre operator is usually a local resident, he is subject to more than ordinary pressure from self-seeking interest groups within the community. Moreover, he faces the difficult task of reconciling conflicting tastes in entertainment among the socio-economic strata which are often as pronounced in their boundaries as similar groups in large cities.

"Another serious problem is the small size of some of the homogeneous groups within the total audience. Film fare which appeals to the more discriminating group may occasion severe financial loss. As a result, the small-town theatre tends to cling to stylized formats, hackneyed plots and well-worn film personalities, cutting the smaller community off almost completely from meaningful presentations of the more serious and controversial problems.

"A possible solution may be found in private showings, at an advanced price, to select groups. An enterprising theatre operator might form a 'film club' with a prescribed annual fee, whose membership is restricted to interested adults, for the purpose of showing significant cultural or experimental films, both foreign and domestic. The successful operation of such a club might provide a way out of the present dilemma of the small-town theatre operator."

—FROM THE SURVEY

ance is not greatly influenced by formal education, although the most highly educated group within the sample showed the greatest frequency of attendance. However, the numerical size of this group leaves the finding open to some doubt, Raines cautioned. Type of housing also seemed to have little effect on attendance although the figures give some hint that home ownership tends to discourage movie attendance while less comfortable housing arrangements encourage relaxation at the movies.

The data indicates that it is the younger, more restless spirits that leave for a neighboring town to attend a movie—and the reason most given was an understandable desire for change. Next most common answer was that the out-of-town theatre provided better film fare. Greater comfort at the neighboring theatre also was a frequent reason given. Better

seats, better heating, availability of hearing aids also were mentioned.

PROGRAM PREFERENCES:

Mystery stories were the favorite kind of movies. Patrons preferred to have their spines tingled rather than their funny bones tickled. Movies with mystery plots received the largest number of mentions as first choice. Comedy and musical comedy were next and westerns were third choice, with many residents indicating their preference was musical westerns. Adventure and war pictures followed.

Comedy appeared to be best received by younger people, except that musical comedy appeals to all age groups. Musical comedy was found to be generally popular on all educational levels but the lowest.

Broadly speaking, the analyst pointed out, older people prefer the social and emotional problems posed by drama in the small town as well as the large. The pollsters also used the method of determining preferences by learning what kinds of pictures were disliked. The survey was made when two of the boxoffice hits were "Sands of Iwo Jima" and "Twelve O'Clock High," yet war films were selected as "most disliked" films by more respondents than any other kind of picture. Next in order were westerns, full-length cartoons and mysteries.

"Westerns, surprisingly enough, proved extremely unpopular among all age groups," the report said. "It should be remembered, however, that the sample did not include farmers for whose special enjoyment the exhibitor shows westerns on Saturday, much to the annoyance of townspeople."

Another surprise to the probers was the discovery that single persons placed romance high on their lists of disliked themes.

The breakdown of types of films shown at the theatre during a one-year period, and the number of showings revealed this lineup: western, 49 showings; drama, 42; adventure, 39; romance, 30; comedy, 29; mystery, 21; musical comedy, 15; war, 5; cartoon, 1; religious drama, 1; documentary, 0; biography, 0; operatic musical, 0.

SHORT SUBJECTS:

Most people felt too much time was given to advertising films, coming attractions and sport shorts (women) while the time allotted for news, sports events and short comedies was inadequate. Except for patrons under 20, the demand for more pictorial news was pronounced. Men would like to see more time given to sports, newsreels and short comedies, in that order; while women would like more time devoted to travelogs, short comedies and news.

ADVERTISING FILMS:

In order to determine whether the showing of advertising films has any effect on attendance, the question was asked: "If advertising films were not shown, would you visit your local theatre (1) just as often; (2) more often, or (3) less often?"

The replies indicated 85 per cent would at-
(Continued on page 26)

ON THE LOOKOUT FOR BIG MONEY?



LOOK OUT FOR...

THE PROWLER

SOMETHING NEW AND TERRIFIC —

A complete exhibitor low-budget pressbook ad campaign on a high-tension angle — designed for maximum ad power on a limited budget. It's getting the \$-results with FOX WEST COAST CIRCUIT (Great Business!) SALT LAKE CITY (Best UA grosses since '47!) PHILADELPHIA (Tops in Mastbaum Theatre World Premiere!) BOSTON (Metropolitan Theatre Best In Years!) Watch the dates and the dough pour in after New York, Criterion; Cleveland, Palace; Detroit, Fox; Hartford, Allyn; Cincinnati, Palace; Buffalo, Paramount!

"It packs the dramatic wallop that audiences long remember!" —M.P. DAILY

"Taut, exciting!" —HOLLYWOOD REPORTER

"Powerful punch!" —M.P. HERALD

"Tense!" —BOXOFFICE

"Daring!" —VARIETY



VARIETY

Heat Hits L.A. But...
'Prowler' Smooth at...

THE
VAN HEFLIN · EVELYN KEYES in **PROWLER**

AN S.P. EAGLE FILM · STARRING JOHN MARVELL, KATHERINE WORSHAM, EMERSON READING
Directed by JOSEPH LOSEY
Produced by S.P. EAGLE · Screenplay by JOSEPH LOSEY

LOOK TO **UA**
for your big money pix!

O'Hara, Mulvey Leave For British Pact Talks

NEW YORK—Joyce O'Hara, acting head of the Motion Picture Export Ass'n, and James A. Mulvey, president of Samuel Goldwyn Productions, left by plane separately Wednesday (11) to participate in the negotiations for a new Anglo-American film pact with Sir Hartley Shawcross, new president of the British Board of Trade.

O'Hara joined John G. McCarthy, MPEA vice-president, in London. McCarthy sailed for England Saturday (7). F. W. Allport MPEA London representative, was with them. Mulvey, representing the Society of Independent Motion Picture Producers, joined forces with William B. Levy, Walt Disney representative.

Eric Johnston, MPEA president on leave to the government as economic stabilization director, and Ellis Arnall, SIMPP president, who negotiated the current pact, are not representing their organizations in London this year.

The Americans arrived in London with their bargaining position strengthened by their recent agreement to abide by the Eady plan, which will provide additional funds for British production through increased theatre admissions if enacted into law, as expected. They will take the same position they have in the past, that there should be unrestricted trade between the countries, and then negotiations will settle down to point-by-point discussions. Statements from Britain indicate that the British may counter with reports of an unfavorable trade balance developing since the first of the year due to increased costs of imports.

The current pact provides for an annual remittance by U.S. film companies of \$17,000,000 of their earnings in Britain. Special bonus arrangements also were set up under which the companies increased their dollar remittances through film production in Britain and through the distribution of British films in the western hemisphere. It will be interesting to see what effect the Eady plan, which will take thousands of dollars out of American pockets and turn them over to British production, will have on the bonus clauses, which were premiums paid U.S. companies for aid to the British industry.

Unfair Practices Charge Dropped by Colosseum

NEW YORK—The Colosseum of Motion Picture Salesmen has withdrawn charges of unfair labor practices filed against the major distributors. The Colosseum had filed the charges in Chicago when wage negotiations between the salesmen's organization and the distributors had ended in a deadlock several weeks ago.

The distributors' negotiating committee, headed by Bernard Goodman of Warner Bros., had scheduled a meeting July 6 with Howard Ganser of the National Labor Relations Board to reply to the charges before David Beznor, Colosseum general counsel, withdrew the charges. The union has been seeking a ten per cent wage increase, equivalent to \$9 per week while the distributors have offered a \$4 weekly pay boost.

See Boxoffice 'Comeback' In Minneapolis Area

MINNEAPOLIS—An apparent boxoffice "comeback" now in evidence in much of the territory is leading the trade here to believe that much better times are ahead for the theatres and that the adverse effects that have been caused in large part by economic conditions and TV competition already are starting to wear off.

The Tower, the Volk brothers' suburban house, acclaimed one of the world's most beautiful motion picture theatres, is now starting to roll after a slow start, among other things. In four days with "On the Riviera" it grossed almost as much (\$3,000) as it did its entire opening week with "Father's Little Dividend," according to Filmrow reports. With "Follow the Sun" it pulled the terrific gross of \$1,115 last Sunday, it is reported.

Harry B. French, Minnesota Amusement Co. president, feels that the business in evidence after the July 4 holiday week is an augury of what's in store for the rest of the year. And since July 4, he says, the figures around the big circuit have been excellent and even in the Twin Cities there has been "some improvement." "We continue very optimistic," he asserts.

Harry H. Weiss, RKO Theatres district manager, also reports "business definitely looking up." The RKO Orpheum here did highly satisfactory business the past week with "Strangers on a Train" and had two big houses for its midnight "Asylum of Horror" stage show last Friday and Saturday nights. The same attraction filled the St. Paul RKO Orpheum to complete capacity for a Saturday midnight show.

Twin City neighborhood houses, generally speaking, have had their best recent business.

20th-Fox Issues Booklet On Next Season Lineup

NEW YORK—Twentieth Century-Fox has mailed a special edition of The Dynamo, sales department publication, to all its customers, in which detailed information on releases running into 1952 is given. It is an elaborately illustrated offset printing job, 18½ x 9½ inches, with the cover in red.

The cover title describes it as the "Darryl F. Zanuck Testimonial inaugurating the 20th Century-Fox Greatest Movie Year 1951-52." A statement by Spyros P. Skouras says effort has been "to provide a comprehensive program of fine motion pictures designed to meet every requirement of public taste, thereby creating maximum boxoffice appeal."

Al Lichtman has a page in which he writes that the \$50,000,000 program will "full every need" and will consist of "not plans, but facts." Four pages are devoted to star pictures. Two of the next year's list have been plotted. More than one-third will be in color.

Joe Floyd Negotiating Deal for 'Exhibvision'

MINNEAPOLIS—Negotiations between Joe Floyd, partner of Eddie Ruben, local theatre circuit operator, and undisclosed parties are now under way on the west coast regarding development of Floyd's plan for direct TV transmission from theatres.

Called "Exhibvision," the Floyd plan is intended to increase the audience capacity of movie theatres by beaming feature pictures and other theatre entertainment to home viewers via television as an adjunct to their regular presentation within the theatre.

This calls for the showhouse to equip itself with TV apparatus and to seek channel allotment in the ultra high frequency band, Floyd explained before he flew to the west coast on his present trip after huddling with electronic engineers here and claiming to have blueprints which affirm the practicability of "exhibvision."

Floyd asserts that complete telecast installations can be made with the purchase power of all types of theatres and for less than what he had estimated originally. This equipment includes the device for the collection of the "admission fee" from the home viewer. He is withholding the details of the equipment at this time, however.

Floyd let it be known that he has had inquiries from exhibitor leaders since he first broached "exhibvision." His jaunt to the coast, however, is believed to be at the behest of financial sources seeking a method of protecting their theatre investments against TV inroads.

Once he gets the FCC nod and major film companies' cooperation, Floyd says he's prepared to install TV transmitter equipment in a northwest theatre for a test run.

Smalltown Exhibitor

(Continued from page 24)

tend just as often, 10 per cent more often and 5 per cent less often. "Thus," Raines concludes, "it seems that the showing of advertising films has little effect on attendance at this motion picture theatre."

The townsfolk were asked whether they would be willing to pay a slightly higher admission price if advertising films were not shown, and 91 per cent replied in the negative. The 9 per cent who said they would place a ceiling of 10 cents on the acceptable advance.

Those who did oppose advertising films were asked for the reasons. Of this group, 22 per cent said they take too long; 21 per cent felt that showing was "an imposition"; 20 per cent said they were uninteresting in presentation; 10 per cent said they were not interested in the product; 5 per cent objected because of "poor photography and sound" and 13 per cent miscellaneous reasons.

Ted Lazarus in WMGM Post

NEW YORK—Ted Lazarus has been named advertising and sales promotion manager of WMGM by Bertram Lebar Jr., director of the radio station and Metro-Goldwyn-Mayer Radio Attractions. Before joining the MGM station in New York, Lazarus was an account executive of Donahue & Coe, Inc., and later advertising manager of Eagle Lion Classics.

In 1949 Academy-Award "SEAL ISLAND"...

In 1950 Academy-Award "BEAVER VALLEY"

and NOW!!

Walt Disney

presents

A TRUE LIFE ADVENTURE

**"NATURE'S
HALF
ACRE"**

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Distributed by RKO Radio Pictures, Inc.

The newest in Walt Disney's outstanding True Life Adventure series—that have won unprecedented acclaim from press and public—and established themselves as potent boxoffice attractions! Contact your RKO Radio exchange **TODAY!**

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in
LOOK
Magazine

*Never-before-
witnessed miracles of
Nature's beauty AND FURY!*

That strange and wonderful world in tabloid that lies beneath our foot, under leaf and log and rock... Peopled by millions of weird and fascinating creatures... Where dragons the size of ants wage war in a tea-cup size arena... and the blooming of a single flower comes with the glory and grandeur of a sunrise... Where life and love, death and destiny, dwell for a moment... and Creation's dawn each day is a never-ending pageant!

*Highlighted by the
"SYMPHONY OF SPRING"
a thrilling musical treat!*

**WORLD PREMIERE, AUGUST 1st, at the CRITERION, Broadway, New York
with WALT DISNEY'S "ALICE IN WONDERLAND"... Color by Technicolor**



DANNY KAYE, WHO PLAYS A DUAL ROLE IN THE FILM, HERE IS FAMOUS AVIATOR, CAPITAINE HENRI DURAN



GENE TIERNEY AS LILLI, THE AVIATOR'S WIFE, IS PUZZLED, NOT ALWAYS SURE SHE KNOWS HER HUSBAND



DANNY KAYE AS JACK MARTIN, THE ENTERTAINER, IS BEING COACHED TO POSE AS CAPITAINE HENRI DURAN

To 'On the Riviera' (20th-Fox) Goes June Blue Ribbon Award

By VELMA WEST SYKES

GAY with color and nonsense on a sophisticated plane, 20th Century-Fox's "On the Riviera," starring Danny Kaye (playing a dual role skilfully) with Gene Tierney and Corinne Calvet, has been voted the BOXOFFICE Blue Ribbon Award for June. Members of the National Screen Council recorded on ballots their feeling that, of the currently playing releases, this is the best suited to whole family entertainment. The winner is farce, produced on a quality basis and with enough adult situations to please that audience element, while such numbers as the one about Popo the Puppet delight the small fry as well as their elders. Lines with double-entendre pass over their heads, and if teenagers understand them, this is an age when the biological aspects of sex are taught in high school courses, so it would seem psychological aspects might be suggested with taste and finesse on the screen. As for the "happy-ending" number at the close of the film, only a Danny Kaye could have kept it from being corny—or at least "chintzy."

It has been some months now since 20th Century-Fox won this family picture Award, its last being "Mister 880" for November of 1950. For Producer Sol C. Siegel it is his fourth Blue Ribbon Plaque, and the third for Walter Lang, director. Other members of the production cast will receive Plaques for the second time as will stars Danny Kaye and Gene Tierney, with newcomer Corinne Calvet winning her first.

Wonderful Response to It

In key cities, "On the Riviera" has had wonderful response from the public, its entertainment value shown by first run reports. Boxoffice scores ran as high as 200 per cent in San Francisco, 175 in Denver and 150 in New Haven, New York and Philadelphia. In fact, the average gross is 130 per cent for 19 cities scoring first run showings. Held over in many spots it is now going into neighborhood and small town houses where its appeal for the whole family will be felt. When BOXOFFICE reviewed it April 28, some of its best points were overlooked by this rather dour appraisal:

"Being in a dual role, Funnyman Danny Kaye is on the screen for a dominant amount of the feature's footage, despite which he fails to generate the large

volume of laughs which have been the spontaneous lot of most of his previous film appearances . . . True, sprinkled along the bright, Technicolorful course are several delightful moments of song, mirth and production numbers — on the lush side, what's more—and plenty of other exploitable entertainment angles."

Commenting on their ballots, NSC members obviously looked on the picture with more enthusiasm than the reviewer, as these varied remarks show:

"Danny's puppet dance is worth the whole show. This picture, as a whole, is family entertainment, and is also a relief from psychological, war and western films."—Lillian Blackstone, St. Petersburg (Fla.) Times . . . "The puppet sequence alone is worth any award, and the entire film is one of the best."—Charles Zurhorst, Oil Industry Information Commission, New York.

"'On the Riviera' with Danny Kaye is delightful summer entertainment. It is well done and the puppet sequence will delight the children and grownups, too."—Mrs. Harold W. Bain, Better Films Council of Milwaukee County.

"No wonder the English enjoy Danny Kaye so much. His subtle humor appeals to everyone."—Jean Martin, Southwest high school, Kansas City.

The Cast

| | | | |
|-----------------------------------|--------------------|-------------------------------------|-----------------|
| Henri Duran and Jack Martin | DANNY KAYE | Minette | MONIQUE CHANTAL |
| Lilli | GENE TIERNEY | Mme. Cornet | MARINA KOSHETZ |
| Colette | CORINNE CALVET | Mme. Periton | ANN CODEE |
| Philippe Lebrix | MARCEL DALIO | Eugenie | MARI BLANCHARD |
| Periton | JEAN MURAT | Dance Team | ETHEL MARTIN, |
| Louis Forel | HENRI LETONDAL | GEORGE MARTIN, VERNAL "BUZZ" MILLER | |
| Antoine | CLINTON SUNDERBERG | Specialty Dancers | ELLEN RAY, |
| Gapeaux | SIG RUMAN | | Gwyneth Verdon |
| Mimi | JOYCE MACKENZIE | Spanish Dancer | ROSARIO IMPERIO |

Production Staff

| | | | |
|--------------------------------------|---|---|---------------------|
| Executive Producer | DARRYL F. ZANUCK | Musical Direction | ALFRED NEWMAN |
| Produced by | SOL C. SIEGEL | Director of Photography | LEON SHAMROY, ASC |
| Directed by | WALTER LANG | Art Direction | LYLE WHEELER, |
| Screen Play by | VALENTINE DAVIES AND PHOEBE AND HENRY EPHRON | Set Decorations | LELAND FULLER |
| Based on a Play by | RUDOLPH LOTHAR, HANS ADLER | Film Editor | THOMAS LITTLE, |
| Adapted by | JESSIE ERNST | Costumes Designed by | WALTER M. SCOTT |
| "On the Riviera," "Popo the Puppet," | | Costumes for Miss Tierney Designed by | J. WATSON WEBB, JR. |
| "Rhythm of a New Romance," | | by | TRAVILLA |
| "Happy Ending" by | SYLVIA FINE | Dances Staged by | OLEG CASSINI |
| Technicolor Color Consultant | LEONARD DOSS | Orchestration | JACK COLE |
| | | | EARLE HAGEN, |
| | | | EDWARD POWELL |

Q This Award is given each month by the National Screen Council on the basis of outstanding merit and suitability for family entertainment. Council membership comprises motion picture editors, radio film commentators, and representatives of better film councils, civic and educational organizations.



Here's the *KIT* that SELLS!

the Winner of the

JUNE

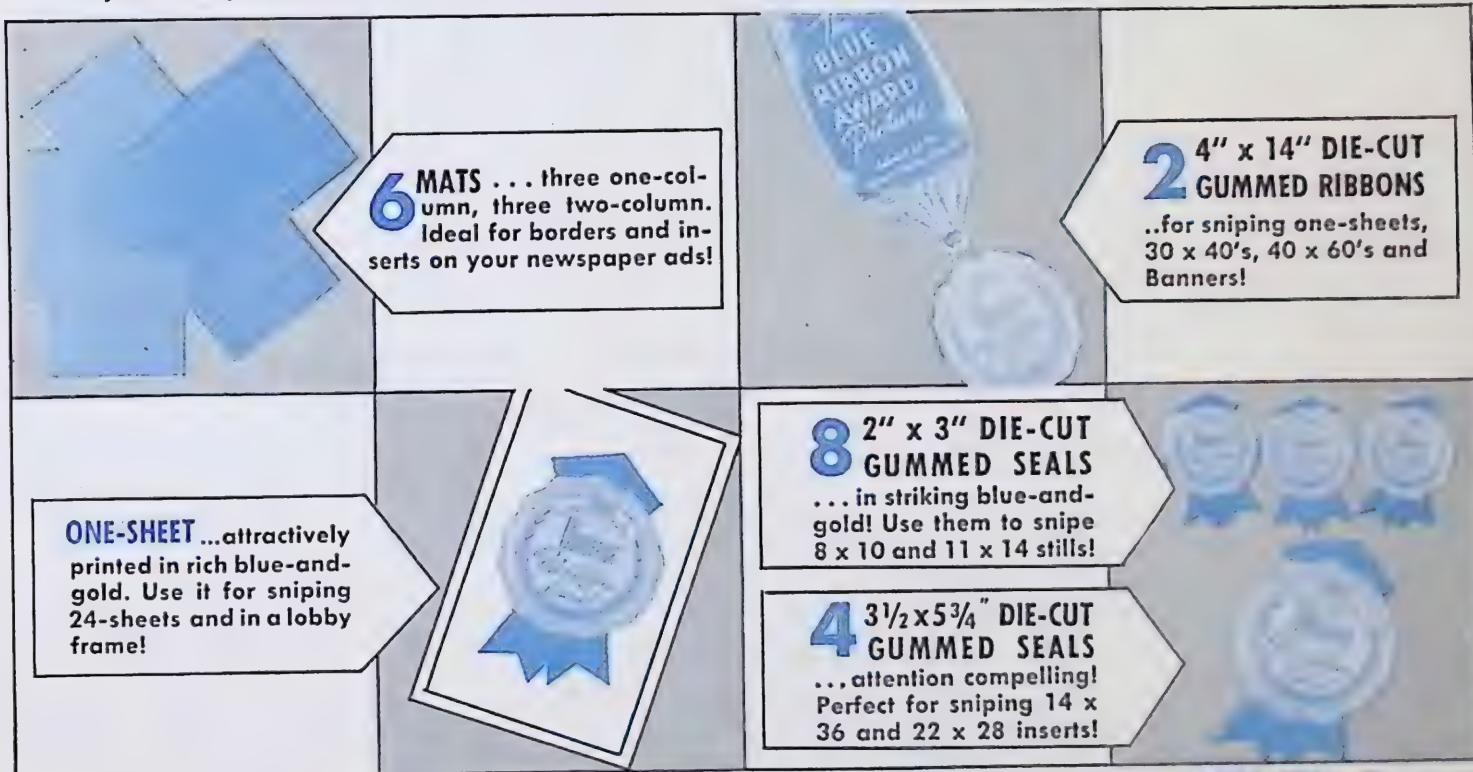
BOXOFFICE BLUE RIBBON AWARD

"ON THE RIVIERA"

...And All Previous Blue Ribbon Award Winners...

Make the most of your Blue Ribbon Award HITS with the handy adaptable, Blue Ribbon Award Kit. Use it to exploit the nation-wide publicity given every Winner of the Box Office Blue Ribbon Award . . . selected each month by the National Screen Council!

Colorful, attention-getting die-cut gummed seals and ribbons . . . newspaper mats . . . an attractive one-sheet . . . all ready for instant use in your Lobby, Billboard and Newspaper advertising! And, for your Screen, use the TAILPIECE with the Blue Ribbon Emblem . . . plus the distinctive SPECIAL TRAILER that tells your patrons just what the Award means to them! Order your complete KIT . . . and both SPECIAL TRAILERS . . . TODAY!



Use this TAILPIECE after Feature Trailers and before the Feature!

BRA-2 \$1.00



Here's the SPECIAL TRAILER that tells your Patrons just what the Award means to them! "Winner of the BOX OFFICE Blue Ribbon Award . . . selected by the NATIONAL SCREEN COUNCIL . . . comprised of 242 Motion Picture Editors of Newspapers and Magazines . . . 30 Radio Commentators . . . 170 Clubwomen and representatives of social, civic, religious and educational organizations . . . as the BEST PICTURE OF THE MONTH for the whole family!"

BRA-1 . . . \$3.25

\$150
COMPLETE KIT
order from your nearest
NSS EXCHANGE



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Hollywood Report

By IVAN SPEAR

Intensified Production Spree Launched by Warners

Paced by the launching of three pictures within the past week—two of them at its Burbank studios, the third in London—Warner Bros. is embarking on an intensified production spree which will see seven more subjects going onto the sound stages within the next five weeks. The upbeat in tempo came at a time when the company already had six features in work.



Louis F. Edelman

The recent starters are "Wish I Had a Girl," film biography of Songwriter Gus Kahn, toppling Doris Day and Danny Thomas, with Michael Curtiz megging and Louis F. Edelman producing; "Carson City," historical western with Randolph Scott, which David Welsburt is producing and Andre de Toth directing; and "Where's Charley?" screen version of the stage success, now lensing in Britain with Ray Bolger starring, David Butler as the director.

They will be supplemented during the balance of the month by "She's Working Her Way Through College," which William Jacobs will produce; "Room for One More," a Henry Blanke production co-starring Cary Grant and Betsy Drake, to be megged by Norman Taurog; and a Louis F. Edelman production, "Four Chaplains," which Gordon Douglas will direct. In August the starting lineup will include "About Face," a color musical, to be produced by Jacobs; "The Lion and the Horse," also in color, with Bryan Foy producing; and "The Will Rogers Story," which is on Producer Robert Arthur's docket, with Michael Curtiz to direct.

Literary Purchases Increase; Three Stories to Columbia

Sparked by the Stanley Kramer Co.'s purchase of three properties for inclusion on its Columbia release schedule, the literary market displayed a stronger bullish tendency than has existed in many weeks. To Kramer went "A Sound of Hunting," a play by Harry Brown which was produced on Broadway in 1945; "Don't You Cry for Me," an original by John D. Weaver based on 12 published short stories located in Virginia's Shenandoah valley area, and "The Widow Makers," a novel by Michael Blankfort . . . Julian Lesser's independent unit, Royal Productions, acquired all outstanding "Whispering Smith" stories from Louis Lurie, the motion picture financier, who had held the rights to those Frank Spearman yarns not already owned by Lesser. At the same time Lesser disclosed plans to turn out three pictures based on the stories—"Calling Whispering Smith," "Whispering Smith's Challenge" and "Whispering Smith and the Black Dragon" . . . To Warners went a James Warner Bellah original, "Target Zero," described as a love story on the Korean front. It will be produced by

Robert Sisk . . . Curt Siodmak sold his original science-fiction screenplay, "A Men (Atom Men)," to Summit Productions, independent firm headed by Ivan Tors, which plans to launch filming in August . . . Added to the MGM lineup were "Top Hand," by Arthur Loew jr., and "Pat and Mike," an original screenplay by Ruth Gordon and Garson Kanin. The former will be produced by Armand Deutsch; the latter will co-star Spencer Tracy and Katharine Hepburn and goes on Lawrence Weingarten's production agenda, thus reuniting the stars, writers and producers of "Adam's Rib."

'Los Alamos' in Preparation; Paramount Atomic Opus

Considering the subject matter thereof, it appears highly likely that plenty of wallop can be packed into a new Paramount film venture. Titled "Los Alamos," it's now in preparation as a Joseph Sistrom production and will be shot within the ultra-hush-hush confines of the government's atomic energy plant in the Los Alamos section of New Mexico.

It took a deal of consultation and discussions with the Atomic Energy commission in Washington, D. C., before the studio was able to get the green light, and it will mark the first time that a motion picture camera has been allowed inside the plant.

Sidney Boehm has been assigned the scripting job and casting is now under way. The location company from the studio will have to be set up about six weeks before it leaves Hollywood so that federal investigators can arrange the necessary clearances on each member of the troupe.

New System at Paramount To Cut Production Costs

Shortened schedules and pared budgets being a popular current modus operandi among Hollywood's economy-minded filmmakers, Paramount has inaugurated a new

time and money-saving system which Don Hartman, the studio's production supervisor, claims will minimize the number of camera setups and yet "still maintain sufficient flexibility . . . in the eventual editing."

The system calls for a "directional consultant" to work with Paramount megaphonists, advising on the actual mechanics of filming where extra detailed planning is necessary. Initiating the scheme will be Ellsworth Hoagland, who will work with Director Frank Tashlin on "Son of Paleface," the upcoming Bob Hope-Jane Russell-Roy Rogers starrer, and Doane Harrison, who will be teamed with Megaphonist Irving Brecher on "Somebody Loves Me," which will top-line Betty Hutton. Both pictures are slated to roll in August.

Don Hartman

Price-Merman Form Unit With Nassour Brothers

Organizing new independent production units seems to be developing into a habit for Messrs. Will Price, Doc Merman, John Payne and Actress Maureen O'Hara (Mrs. Price in private life).

Recently that quartet formed Price-Merman Productions and charted an ambitious three-year schedule of vehicles to co-star Payne and Miss O'Hara, all in Technicolor, for an unannounced release.

Now, and in addition to that company, they have pooled resources with William and Edward Nassour in the formation of NPM Productions, which will dovetail its picture-making operations with the Price-Merman firm.

Headquartered at KTTV studios, the NPM company has set "The Black Grandee," a costume drama in Technicolor, as its first venture, co-starring Payne and Miss O'Hara. It will not, however, hit the cameras until after completion of another Payne-O'Hara topline, "Jamaica," scheduled for production in October by the Price-Merman organization.

Gloria Swanson Is Signed For Alperson-Bren Film

Among morsels of casting information, of more than passing interest was the disclosure that Gloria Swanson, apparently determined to continue the comeback which she launched last year in Paramount's "Sunset Boulevard," has been inked to star in "Three for Bedroom C," an independent venture charted by Edward L. Alperson and Milton Bren for an as-yet undesignated release. The opus will be made in addition to Alperson's own lineup of outdoor action fare, for which he has a multipicture distribution arrangement with 20th Century-Fox . . . MGM has decided that "Two If by Sea," from an adventure novel by Roger Bax, is a likely starring vehicle for Clark Gable after he's finished the current "Lone Star" . . . Slow-talkin' Stepin Fetchit is returning to screen activity after a 13-year absence as the comedy lead in Universal-International's "Bend of the Snake."

Contractual Extensions For Three Producers

Option time rolled around for three Hollywood producers and contractual extensions were the order of the day for George Pal and Harry Tugend, who draw their paychecks from Paramount, and William Jacobs, long-time picturemaker at Warners. Pal's next will be "War of the Worlds," while Tugend is preparing "Road to Bali" and Jacobs is at work on "About Face" . . . Columbia added another contractor to its directorial stable by tagging Richard Quine to a seven-year term ticket. He has already megged two pictures for the studio this year.

To Chester Erskine has been entrusted the megging post on RKO Radio's "Androcles and the Lion," now scheduled for an early August start. Erskine fills the berth left vacant when H. C. Potter, originally inked for the chore, backed away from it.

TOA Booth Contracts Total 35 to Date

NEW YORK—Thirty-five booths for advertising and equipment displays have been sold and nine tentative reservations have been made for the Theatre Owners of America convention and trade show scheduled for September 23-27, according to S. H. Fabian, general chairman.

A special brochure has been sent out to TOA members, with extra copies reserved for use of TOA regional units. These will contain all information on registrations and reservations.

A recent meeting of the agenda committee outlined further details for the convention program. A directors' meeting will be held Monday, September 24. It will be open to any exhibitor-member who cares to sit in. General business sessions will start Tuesday, followed by a luncheon. In the afternoon committees will meet to discuss details. These will be expected to report Wednesday, and morning and afternoon sessions will be held for the purpose of discussing them.

Unfinished business will be handled at morning and afternoon sessions scheduled for Thursday. These will wind up the business side of the schedule.

The entertainment part of the program will be started Tuesday night with a "TOA Showboat Party" on a Hudson River Day Line boat which will go down the harbor past the Statue of Liberty, followed by a trip up the East river past the United Nations site.

On Wednesday afternoon there will be a fashion show and luncheon in the Sert room of the Waldorf Astoria under the supervision of Mrs. Leonard Goldenson, head of the women's committee. There also will be sightseeing tours and a shopping guide service.

Seven Title Changes Set For 20th-Fox Features

NEW YORK—Seven 20th Century-Fox features have new boxoffice titles as a result of sales force discussions by the company's regional representatives who gave their views of the potency of the various titles.

The changes are as follows: "Man of Two Worlds" is the new title for "The House on the Square," based on the famous play, "Berkeley Square," with Tyrone Power and Ann Blyth starred; "Let's Make It Legal," is the new title for "Don't Call Me Mother," starring Claudette Colbert, Macdonald Carey and Zachary Scott; "No Highway in the Sky" is the new title with an added phrase on the original best seller, "No Highway," starring James Stewart and Marlene Dietrich; "Love Nest," starring June Haver, William Lundigan and Frank Fay, was originally titled "A WAC in His Life"; "People Will Talk," the Darryl F. Zanuck production starring Cary Grant and Jeanne Crain, was originally titled "The Praetorius Story" and the new Clifton Webb comedy, "Mr. Belvedere Rings the Bell," based on the Broadway hit, "The Silver Whistle," was originally titled "Mr. Belvedere Blows His Whistle." All of these are completed.

"With a Song in My Heart" is the new title for the musical based on the life of Jane Froman, now in production with Susan Hayward, David Wayne, Rory Calhoun and Thelma Ritter in the leads.

Objects to Unfair Treatment Of Film Industry by Press

Pat McGee of Cooper Foundation Theatres, Denver, Charges Too Many Newspaper Articles Are Slanted

DENVER—Writing as a guest editor on the editorial page of the Sunday edition of the Denver Post July 1, Pat McGee, general manager of Cooper Foundation Theatres, presented a vigorous objection to slanted and unfair treatment of the film industry in newspapers.

The Cooper Foundation operates theatres in Colorado, Oklahoma and Nebraska. McGee is regional vice-president of Theatre Owners of America for Colorado, Wyoming and New Mexico.

After mentioning the fact that a Better Business Bureau is being set up in Denver, McGee suggests: "Perhaps newspaper publishers should set up a similar screening agency for their own protection.

CALLS ATTITUDE BIASED

"We in the motion picture business have become painfully aware of an almost intolerable discriminatory attitude on the part of segments of the newspaper writing field. Within recent months distorted articles harmful to motion pictures generally have appeared in the nation's press, articles which would never have been printed if the publishers had had time to check their sources.

"It is true that the motion picture industry is going through one of its frequent periods of adjustments, but it has always come back stronger than ever."

At that point McGee began citing recent instances of unfair editorial treatment. He said the stories about proposed salary decreases by 20th Century-Fox failed to mention that these were aimed at employees getting from \$500 per week up and that a participation in profits was offered.

Several stories recently have stated that motion picture patronage has dropped by half since 1946, he pointed out.

"The truth is," he continued, "that the latest figures show 50 million people attending theatres weekly. In 1950 theatres grossed \$1,320,000,000 against a 1949 gross of \$1,350,000,000, a decline of less than 2 per cent."

OTHER 'DISTORTIONS' CITED

Turning to the widespread emphasis on stories about theatre closings, he continued:

"Now, what actually has happened in the motion picture industry? Three hundred and thirty-eight theatres closed in 1950, but in that same year 398 new ones opened. In both new conventional theatres and outdoor theatres, more than 1,458,000 seating spaces have been added and this is a net increase in the last two years only."

"New operations in the New York area in 1949 and 1950 represent new investments of nearly \$17,000,000. In the Rocky Mountain area in the last 12 months, new theatres opening exceeded those closing by four."

"Last month we read the reports of the merger of United Paramount Theatres and American Broadcasting Co. These stories were slanted to imply that television had



PAT McGEE

gone to the aid of the motion picture industry. Standard and Poor's records show that for the nine months ended Sept. 30, 1950, ABC showed an operating deficit of \$877,000, while the annual report of United Paramount Theatres for the year ended December 31 showed a net profit of \$12,141,667. Who rescued whom?

"Why are these things distorted?

"The answer is simple. No big newspaper today would willingly destroy the confidence of its public by publishing untruths. Yet, in Los Angeles, there are 400 accredited newspaper and radio representatives who, to earn a living, must dig up something new every day about a very small group of over-worked picture personalities, the great majority of whom live lives exactly like ours in Denver. So these hungry columnists must dig up unusual things and in their anxiety slant things as sensational as they may."

"But consider a recent headline, 'Six More Popcorn Palaces Close on Broadway!' Was there any use in that? Popcorn is sold in theatres only because the public wants it."

"The movies are not only America's cheapest entertainment, but also the best value for the inflated dollar. Comparison between costs in September, 1945, and in December, 1950, shows that food is 55 per cent higher, clothing 32 per cent higher, rents up 23 per cent, but the cost of your average motion picture ticket is up only 11 per cent."

McGee closed his article by saying that on his circuit business was slightly better than it was a year ago, and he expressed the hope that special writers and columnists "can be persuaded to return to the same high level of factual reporting that characterizes other news handled by the Denver Post and other representative newspapers."

Manitoba Film Picnic To Be Held July 22

WINNIPEG—The Manitoba motion picture industry will hold its sixth annual picnic Sunday (22) at Maple Grove beach on St. Mary's road just past St. Vital.

The event will be highlighted by a bathing beauty contest open to all and by sports contests of all kinds, including swimming, volleyball, baseball, and others. Prizes donated by merchants will be given to winners, refreshments will be free for the children and free transportation will be provided for all theatre, exchange and supply house employees, families and friends on Sunday from 10 to 11 a. m. in front of the Grand Theatre.

Entries for the bathing beauty contest will be received on the picnic grounds. In event the weather is threatening, a special announcement will be made by the picnic committee over CJOB at the 9 a. m. Sunday newscast.

Archie Mason Considered For Nova Scotia Cabinet

SPRINGHILL, N. S.—The name of Archie Mason, owner of the Capitol Theatre here, head of the Maritime exhibitors organization, and widely known in regional political circles, is being mentioned in connection with an appointment to the Nova Scotian cabinet.

Mason, a Liberal, has been active in provincial and municipal politics for the last 25 years. He is mayor of Springhill and he represents Cumberland county, which adjoins New Brunswick, in the Nova Scotia legislature.

In recent weeks provincial politicians have been giving Mason's name particular attention in regard to the cabinet post. During the last few years, Mason also has been active in film exhibition in Montreal.

Star Song Contest Used By Emil Nelson, Osceola

From Central Edition

OSCEOLA, WIS.—As all contests used in theatres must have an element of skill, according to a ruling by the Wisconsin attorney-general, a Star Song contest has been started at the Star Theatre here by owner Emil Nelson. Prizes of \$10, \$5 and \$3 will be awarded for the best songs submitted, the words to be new and original and not commercial. It can be a love song or theme song, or any words adaptable for the Star tune to be adopted by the theatre, so that the song will be in popular demand when put on phonograph records. The contest is to close August 4.

Nelson has had Star Song contests going ever since he operated his first Star Theatre 40 years ago in Duluth.

Alter Concession Stand

DARTMOUTH, N. S.—A store in the Dundas Theatre building here is being altered by the Franklin Service Co. for establishment of a concessions service similar to the one operated by the firm in the Vogue Theatre, Halifax. Previously known as the Mayfair Treat shop, the name of the local shop will be changed to the Vogue. New equipment also is being installed. The Dundas and Mayfair theatres adjoin.



Show Family on Scooters

Max Lofton, owner of the Idaho Theatre, Terre Haute, Ind., and his family board motor scooters to ballyhoo shows and for family transportation. Lofton, on scooter at left, claims that the scooters enable him to get around easier to contact merchants for tieups, besides proving invaluable as attention-getters.

From Central Edition

Study of Vandalism Made By Cleveland Showmen

From Mideast Edition

CLEVELAND—At what age are children most addicted to vandalism and insubordination in the theatres? And who are the worst offenders, boys or girls?

Managers of local neighborhood theatres agree that the worst age is between 14 and 16. And the worst offenders, at least when it comes to insubordination, are the girls of the same age.

"We can control our boys pretty well by catching the gang leader and subjecting him to discipline. Our method is to deny the disturbers future entrance into the theatre. With the instigator of vandalism out of the way, the others are usually cooperative," Fred Holzworth, manager of the Hilliard Square Theatre, reports.

But Bob Long, manager of the Homestead Theatre, says the girls give him the biggest headache. "They are insolent, rude and utterly careless of other people's property. They mark up the walls of our restroom using lipstick to write initials and sayings. Right now our restroom walls are so full of lipstick decorations that there isn't room for another pair of initials. And it's the girls that disturb the boys. They come in in groups and select seats near the boys. Then they start to worry the boys until the boys get noisy, restless and even destructive by cutting up seats. When we ask parental help we get no cooperation. Each parent says 'What? My child? My child wouldn't do any of these things.' So the manager gets nowhere with the parents."

The actual theatre damage has decreased within the past year or two, the managers say, although one of them reports that he recently had three fires started one Friday night—in a restroom waste basket, a smoldering cigaret stuck into the upholstery of a davenport, and some lighted candy wrappers. All were almost immediately discovered. This manager now has two policemen on guard every Friday night.

Cut Price Pays Profit At Detroit Grant

From Mideast Edition

DETROIT—The new cutrate price policy tried out by the Grant Theatre since re-opening June 2 appears to be paying off, according to the owners James H. Fisher and Robert E. Amerson. Admissions for the house were slashed from the standard 35 cents to 15 cents for adults and 7 for children, including weekends. Result has been an average patronage of 600 to 700 a night, in this 800-seat house, the owners report, far above the Motor City average, at the present time.

This is the second cut-price experiment in recent months. Edward Jacobson sliced prices at the Monroe, a downtown house of about 250 seats, to a dime for a few days. This one doubled attendance, but the small capacity of the house made it an economic impossibility, and the Monroe was speedily converted into a store.

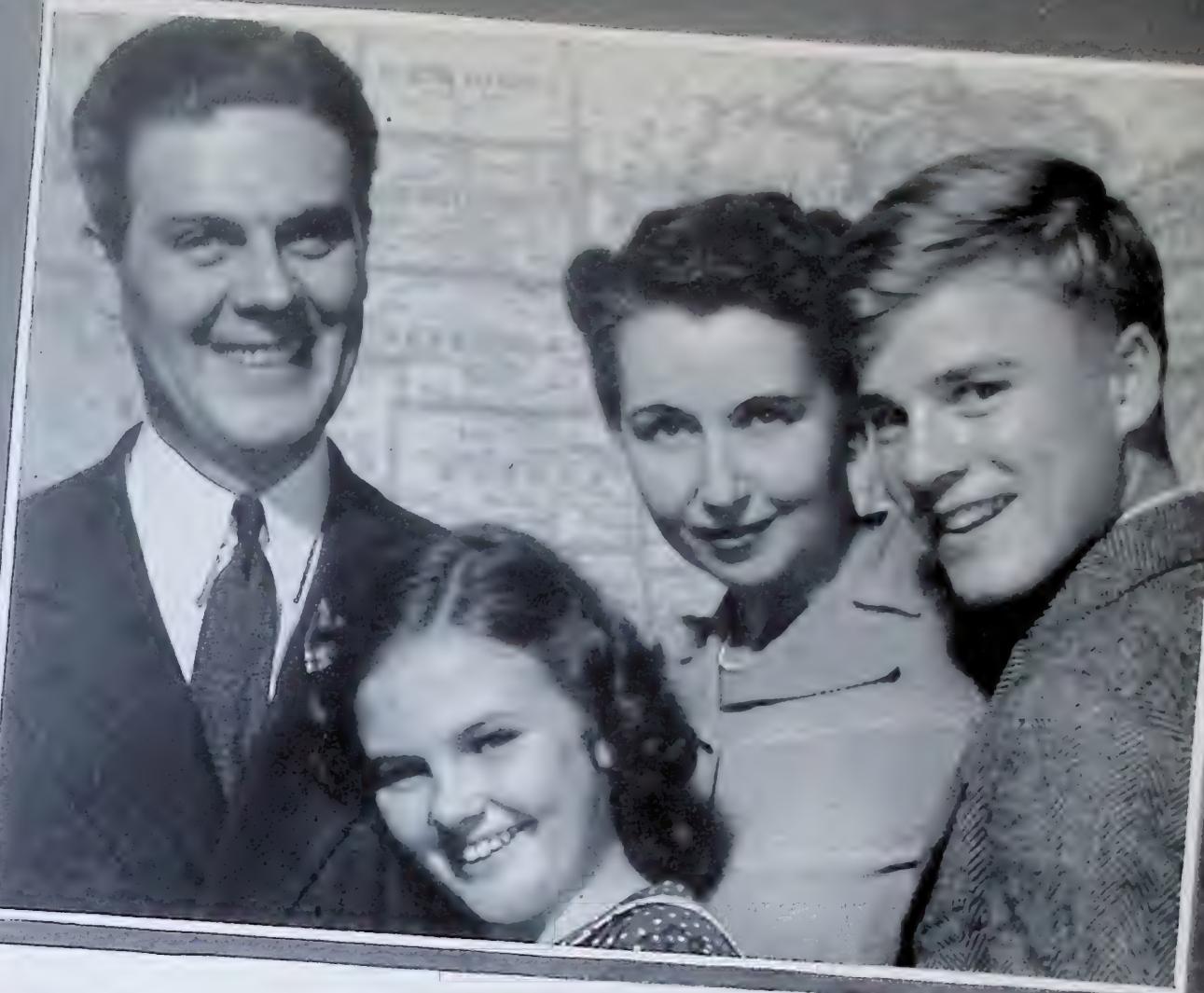
The Grant, on the other hand, is a neighborhood house, operating on a fifth run policy, playing seven days after the big new Booker T Theatre, and catering to the Negro trade. Here the cutrate appeal seems to be paying.

Six Film Showings Added By Museum of Modern Art

NEW YORK—The film library of the Museum of Modern Art has added five features and a special Edison program to its film list for a year of daily programs which started June 16.

The special Edison program, a resume of his films produced in his famous "Black Maria" studio, will mark the 60th anniversary of the invention of the motion picture camera, and will be shown July 16-22. The other acquisitions, some of which require considerable work, will be ready for showings early in 1952. They are Louis DeRochemont's "Lost Boundaries," "The Baker's Wife," French-made film starring Raimu; "Le Jour Se Leve," French film starring Jean Gabin; G. W. Pabst's German feature, "The Joyless Street," to be shown in its entirety for the first time in the U.S., and a Japanese war film in its French version, "Le Volontiers de la Mort."

MORE CANADIAN NEWS
ON PAGE 43



KEEP THEM COMING BACK!

READ...
USE...
PROFIT BY...

the Big News—

Hundreds of families like this one depend on you, Mr. Exhibitor, for their entertainment. Tell them—and sell them. Merchandise your pictures. Keep the customers informed. They want to know. You should tell them. It pays.

SHOWMANDISER Section

*Practical Showmen Offer Practical Ideas
for Selling Seats*

EVERY WEEK — for EVERY EXHIBITOR

North Carolina Exhibitor Making Local Newsreels With Eyemo Unit

HICKORY, N. C.—Earle M. Holden is creating and showing his own 35mm newsreel as an added feature with the regular newsreel. Not long ago he attracted widespread attention with a midnight shot of a three-alarm fire. He aims to get the pictures of as many local people as possible in his news coverage.

Holden uses an army surplus Eyemo camera. These can be picked up at a reasonable price in many places, he says. So that he can have a commentary and sound effects, he takes his film to a local radio station. The subjects run about 100 feet. The commentary and effects are recorded on discs and accurately timed.

In order to play these with the film, he has gone back to the old Vitaphone days. The projectionist starts the record accurately and the effect, so far as the audience is concerned, is much the same as though he had



a standard sound track on film. He has been doing this for more than a year.

When a big event runs over 100 feet he gets some local merchant to act as sponsor and puts a one-frame trailer on the end of his reel.

Negative is shipped to New York for processing and printing and the print is returned to the theatre in four days.

Holden doesn't claim to be an expert cameraman, although he has had experience with 8mm picture-making. His comment on the three-alarm fire was: "I set the shutter, pushed the button and trusted to luck and 'Superior 2'."

"Superior 2" is a fine-grain DuPont negative.

Lippert Release Record

HOLLYWOOD—This month will see four pictures being placed in distribution by Lippert Pictures, a new high in the company's history. Scheduled for release are "Lost Continent," starring Cesar Romero; "G. I. Jane," with Jean Porter in the title role; and two variety musicals, "Yes, Sir, Mr. Bones," and "Varieties on Parade."

In the Newsreels

Movistone News, No. 55: UN-Allies meet on truce terms; President urges postwar might; England honors U.S. war dead; 5,000 U.S. troops sail for Germany; British cut down Iran oil output; Japan down-gear empire buried; little baby pony enters big world; sports—decathlon title won by Richards, 150-mm teams play push ball, bullfighting in France.

News of the Day, No. 289: Tense scenes in Iran; Truman warns nation; Soviet peril continues; Korea facing vast refugee problem; U.S. tennis lassions startle British; Sammy Snead takes PGA title.

Paramount News, No. 92: Crown golf, tennis champion; Iran—showdown nears in oil crisis; Korean refugees await conflict's end; American message of Independence.

Universal News, No. 471: Crisis in Iran—nationalists seize British oil fields; Korea tragedy—despite peace talks, homeless wander land; President calls for vigilance as price of peace; sports—cycle race in Denmark, Yankee rookie, navy push ball.

Warner Pathé News, No. 94: America celebrates 175th birthday; Fort Worth—premiere sweepstakes; Oakmont, Pa.—Snead wins PGA golf crown; Tokyo ball game; latest films of Iran oil crisis.

Movistone News, No. 56: Violent explosion rocks gas plant in Newark area; Jacob Malik sails for home; crashed U.S. pilot freed by Czechs; gala premiere of "The Frogmen"; India's Nehru visits Nepal; navy plane is world's fastest; Savit wins Wimbledon crown; near tragedy mars carnival.

News of the Day, No. 290: Gas explosion; Truman presents Congressional medals; Jacob Malik departs; Dewey arrives in Tokyo; navy skyrocket; U.S. tennis star wins at Wimbledon.

Paramount News, No. 93: Big blast in port Newark; Paris—2,000 years young; people in the global spotlight—Malik, Dewey, Lieut. Luther Roland; supersonic rocket ship makes history; beating the heat.

Universal News, No. 472: Gas blast; Freeman medal; sugar crop; rocket plane; sports—Wimbledon tennis, timber carnival.

Warner Pathé News, No. 95: Gas tank blast rocks Newark; Russia's Malik goes home; Iranian premier, crisis figure, meets press; Dewey reaches Tokyo on Far East tour; Frankfurt—Czechs free U.S. jet pilot jailed 26 days; Central City, Colo.—wild west square dance; Wimbledon tennis; world's fastest plane.

Telenews Digest, No. 27B: Washington—Fourth of July; news briefs—England, France, India, Iran, Italy, Korea, Tokyo; Germany—life on the Red border.

Telenews Digest, No. 28A: Newark oil tanks explode; California—fastest flight; Malik goes home; Finland—elections cause new tension; Czechs free U.S. jet pilot; Korea—truce train; sports world.

Weshner to Sell 'River'

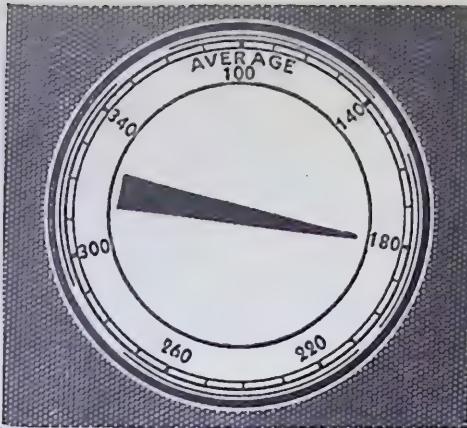
NEW YORK—David E. (Skip) Weshner has been named general sales representative for "The River" by Kenneth McEldowney, producer of the Technicolor production, which will be released by United Artists. Weshner will work with William Heineman, vice-president in charge of distribution, on developing the sales policy of the picture which will be road-shown on a two-a-day, reserved seat basis.

Ringold Signs With Altec

NEW YORK—Ringold Theatre Equipment Co. of Grand Rapids, Mich., has signed a sound engineering installation supervision agreement with Altec Service Corp. Other companies to renew their agreements with Altec recently are Ger-Bar, Inc., Indianapolis; Ohio Theatre Supply Co., Cleveland, and George McArthur Theatre Equipment Co., Detroit.

EXIT LIGHT for FENCE or POST MOUNTING

Needed for rapid emptying of drive-in. Panels with arrows right or left.
DRIVE-IN THEATRE MFG. CO.,
729 Baltimore
Kansas City, Mo.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark.

| | BALTIMORE | BOSTON | BUFFALO | CHICAGO | CINCINNATI | CLEVELAND | DALLAS | DENVER | DETROIT | INDIANAPOLIS | KANSAS CITY | LOS ANGELES | MINNEAPOLIS | NEW HAVEN | NEW YORK | OMAHA | PHILADELPHIA | PITTSBURGH | SAN FRANCISCO | SEATTLE | AVERAGE | |
|--|-----------|--------|---------|---------|------------|-----------|--------|--------|---------|--------------|-------------|-------------|-------------|-----------|----------|-------|--------------|------------|---------------|---------|---------|----|
| Ace in the Hole (Para) | 80 | 105 | | | | | 100 | 95 | | | 250 | | 140 | | | | | | | | 128 | |
| As Young as You Feel (20th-Fox) | 110 | 85 | 90 | 100 | | | | | 85 | 100 | 100 | 70 | 90 | 95 | 100 | 90 | 40 | | | | 87 | |
| Casa Manana (Mono) | | | | | | | | | | | | 70 | | | | | | | | | 85 | 88 |
| Cause for Alarm (MGM) | 130 | 90 | 80 | | | | 50 | 80 | 70 | 100 | 80 | 85 | 80 | | | 95 | 80 | | | | 85 | |
| Counterspy Meets Scotland Yard (Col) | 100 | 100 | | | | | | | 90 | | | 100 | | 100 | 110 | 100 | 100 | | | | 100 | |
| Dear Brat (Para) | 100 | 85 | 110 | 90 | | | 65 | | 75 | 125 | 80 | 85 | | | 115 | 100 | 95 | 90 | 93 | | | |
| Excuse My Dust (MGM) | | 115 | 100 | 105 | | | 160 | 90 | | | | | 115 | 95 | 105 | 150 | 115 | | | | | |
| Fabiola (UA) | 89 | 130 | 100 | 130 | 120 | 135 | 125 | 90 | | 130 | 125 | 100 | 95 | 135 | 135 | 100 | 190 | | | | 121 | |
| Father Takes the Air (Mono) | | 100 | | | | | 100 | | 50 | | 100 | | | | | | | | | | 100 | 90 |
| Father's Little Dividend (MGM) | 150 | 120 | 115 | 125 | 140 | 120 | 85 | 180 | 110 | 160 | 165 | 160 | 115 | 110 | 135 | 160 | 175 | 130 | 250 | 142 | | |
| Gasoline Alley (Col) | | | | | | | | | 80 | 100 | 100 | | | | 100 | | 100 | | | | 96 | |
| Go for Broke! (MGM) | 136 | 130 | 95 | 125 | 130 | 85 | | 150 | 100 | 120 | 120 | 180 | 115 | 112 | 120 | 105 | 175 | 115 | 170 | 175 | 129 | |
| Goodbye, My Fancy (WB) | 128 | 80 | 100 | 110 | 90 | 70 | 60 | 95 | 90 | 120 | 100 | 95 | 90 | 110 | 90 | 120 | 70 | 115 | 100 | 96 | | |
| Great Caruso, The (MGM) | 203 | 180 | 115 | 135 | 200 | 160 | 115 | 200 | 125 | 115 | 155 | 270 | 120 | 160 | 150 | 110 | 210 | 175 | 200 | 250 | 167 | |
| Groom Wore Spurs, The (U-I) | 90 | 85 | 105 | 100 | 105 | 90 | 95 | 80 | 65 | 60 | 75 | 95 | 90 | 98 | 90 | 105 | 75 | 190 | 60 | 92 | | |
| Gypsy Fury (Mono) | | | | | | | | 70 | | 80 | | 100 | | | | 100 | 100 | 90 | | | | |
| Hunt the Man Down (RKO) | 130 | | 115 | | | | 100 | | 100 | 100 | 100 | | | | 100 | | 90 | | | | 104 | |
| Inside the Walls of Folsom Prison (WB) | 72 | 130 | 90 | 105 | 80 | 65 | 100 | 75 | 95 | 90 | 100 | 110 | 95 | 70 | 102 | 97 | 70 | 120 | 60 | 91 | | |
| Little Big Horn (LP) | 129 | 130 | | | 80 | | | | | | | | | 100 | 95 | 100 | 135 | 90 | 107 | | | |
| Long Dark Hall, The (UA) | 89 | 80 | 80 | 100 | | 80 | 100 | 150 | 90 | | 75 | | 105 | | | 70 | 100 | 93 | | | | |
| Lorna Doone (Col) | 105 | 80 | | 75 | | | 150 | 85 | 75 | | | 70 | | 105 | 105 | 150 | 80 | 98 | | | | |
| "M" (Col) | | 85 | 100 | | | | 175 | | | | | 105 | 100 | | | | 100 | 111 | | | | |
| New Mexico (UA) | 95 | | | 80 | 140 | | 100 | | | | | | | | | | 110 | 105 | | | | |
| Night Into Morning (MGM) | 80 | 75 | | | 100 | | | 95 | | 85 | | 95 | 95 | 102 | | | | | | | 91 | |
| Odette (UA) | 115 | 80 | | | | | | 80 | | 60 | | 125 | | | | | | | | | 92 | |
| Pride of Maryland (Rep) | 100 | | | | | | 100 | 80 | 95 | 100 | | 100 | | 100 | 95 | | | | | | 96 | |
| Prowler, The (UA) | 103 | 100 | 110 | | 100 | | | | | 100 | | | | | 120 | 80 | 125 | 105 | | | 105 | |
| Red Desert (LP) | 95 | | | | | | 100 | | 95 | 100 | 100 | 90 | | | | | 100 | 60 | 93 | | | |
| Savage Drums (LP) | 130 | | | 80 | | | | | | | | 100 | 95 | 100 | 90 | | | 100 | 100 | 90 | 99 | |
| Seven Days to Noon (Oxford Films) | 110 | | | 80 | 100 | 75 | 50 | 60 | | 75 | 115 | 100 | 90 | 140 | | 60 | 75 | 87 | | | | |
| So Long at the Fair (UA) | 130 | 85 | | | | | 150 | 100 | | | 95 | | 120 | | | | | | | | 113 | |
| Soldiers Three (MGM) | 102 | 110 | 75 | 120 | 90 | 90 | 90 | 190 | 50 | 80 | 90 | 120 | 95 | 80 | 115 | 90 | 90 | 70 | 150 | 96 | | |
| Stage to Tucson (Col) | 100 | 100 | 105 | | | | 85 | 110 | 85 | 95 | 90 | | 100 | 100 | 100 | 150 | 150 | 85 | 101 | | | |
| Strangers on a Train (WB) | 101 | 105 | 120 | | 130 | | | | 100 | | 125 | | | | | 110 | 125 | | | | 115 | |
| Take Care of My Little Girl (20th-Fox) | 107 | 100 | | | | | 175 | 85 | | 115 | | | | | 120 | | 175 | | | | 125 | |
| Target Unknown (U-I) | 90 | | 100 | 115 | 100 | 90 | 175 | 80 | 75 | 60 | 95 | 85 | 70 | 110 | 110 | 65 | 75 | 190 | 110 | 100 | | |
| Teresa (MGM) | | | | 100 | 90 | | | | 80 | 115 | | 105 | 125 | | 115 | 85 | | | | | 102 | |
| Tokyo File 212 (RKO) | 91 | 110 | | | | | | 100 | 90 | | | 75 | | 120 | 70 | 90 | | | | | 93 | |
| Undercover Girl (U-I) | | 90 | 105 | 90 | | 75 | 100 | 80 | 90 | 80 | 80 | 80 | 100 | 95 | 100 | 60 | 60 | 110 | 70 | 87 | | |
| Winslow Boy, The (UA) | 100 | 100 | 105 | | 60 | 150 | 100 | | | 140 | 125 | 100 | | 125 | | | | | | | 111 | |
| You're in the Navy Now (20th-Fox) | 115 | 85 | 140 | | 90 | 80 | 150 | 75 | 75 | 110 | 75 | 90 | 100 | 100 | | | | 170 | 125 | 105 | | |

TOP HITS OF THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Apache Drums (U-I)
San Francisco 180
2. She Shoulda Said No (Hallmark)
Denver 175
3. Take Care of My Little Girl (20th-Fox)
Denver 175
4. The Secret of Convict Lake (20th-Fox)
San Francisco 170
5. The Frogmen (20th-Fox)
New York 150
6. Peking Express (Para)
San Francisco 150

Theatre Construction, Openings, Sales

CONSTRUCTION:

Florida, Ala.—Olin Evans has announced plans to build a 250-car drive-in on Highway 90 west, near DeFuniak Springs. Dan McElvey will be a partner.

Pittsburgh—A new drive-in is being built in Harrison township on Route 28.

Vancouver—Work is progressing on the new drive-

in near Red Deer, Alta., and it is to open late in the summer.

SALES:

Beckmeyer, Ill.—The 250-seat Clinton Theatre has been purchased by Mr. and Mrs. Olin Foechner. It was formerly owned and operated by Deame

Ducomb but has been operated recently under lease by Henry Garcia Jr.

Cumberland, Wis.—The new Isle Theatre has been sold by the Miner Amusement Co. to Lyle Webster.

Dunedin, Fla.—Negotiations were closed for the sale of the Palms Theatre to Edward H. Eckert.

Eagle Pass, Tex.—The Eagle Drive-In has been sold by P. R. Andrews and partners to W. L. Walter and Tom N. Hardeman.

East St. Louis, Mo.—The Carpenters union here planned to take over the Roxy Theatre at 1501 State St. about July 1, to be converted into a meeting hall and union offices.

Finley, N. D.—Verne Hanson and Joseph Finell have concluded a deal to purchase the Finley Theatre from Lyle Bryngelson.

Marysville, Calif.—The city council has purchased the Gem Theatre building at Colusa, Calif., as the location of a new city hall.

Milbury, Ohio—The Woodville Drive-In here, five miles from Toledo, has been purchased by Charles F. DeWees of Toledo from Joseph J. and Irene Kakulski.

Millford, Ill.—C. W. Ritenour has sold the Millford building and theatre business to Harland Clark of Colfax, Ill.

New Castle, Pa.—Mitch Kwiatokowski has sold his interest in the Skyline Drive-In near here to Anthony Warren. Other owners include George, John and Carolyn Warren and Joseph Palmeri.

Washburn, Wis.—The Washburn Theatre has been sold by Mr. and Mrs. Frank Eisenberg to Harvey A. and Alberta Gifford.

Wataskiwin, Alta.—The Audien Theatre here, in the new oil field section, has been sold by the Roxy Circuit to John Danyluk. It seats 370.

OPENINGS:

Ava, Mo.—Mr. and Mrs. R. L. Honeyman opened the Alvin Airway Theatre, near the Christian County line.

Beaver Dam, Wis.—The Beaver Outdoor Theatre has been opened by S&M Theatres Co. Car capacity is 400.

Burnaby, B. C.—The Paramount Drive-In is being built here by Mead & Murphy, an 800-car enterprise, to open about July 5.

Centerville, Tenn.—The 250-car Bel-Air Drive-In was opened here June 21.

Cleveland—The Miles Drive-In at 19001 Miles Ave., built by the Ohio Drive-In Co. of Cleveland, opened recently. It has space for 1,000 cars.

Colonial Beach, Va.—The 102-car Beach Drive-In was opened by M. P. Worman, T. E. Campbell and E. Tolt.

Dodge City, Kas.—Glenn Cooper opened the Boot Hill Drive-In on U.S. 50S.

Falls City, Neb.—July 1 was set for opening date of the Breezy Hill Drive-In, built by O. C. Johnson. It has capacity of 400 cars.

Farmington, Conn.—The Farmington Drive-In, an E. M. Loew enterprise, was set for opening by July 15.

Hayward, Wis.—A. N. Donnellan has opened a new drive-in, with space for 325 cars and 50 walk-ins.

Jennings, La.—The new Pelican Drive-In on Highway 90 east, constructed by C. W. Philpott, opened recently.

Lincoln, Neb.—The Dubinsky Bros. Theatres has opened the new West O Drive-In at west 24th and O streets. It has 500 speakers.

Milton, Fla.—The new 350-car Joy Drive-In has been opened on Highway 90, about a mile east of town.

Noblesville, Ind.—A new drive-in was opened recently, a mile northeast of the city, with 400-car capacity. It is owned by Ferrest and Doral Mitchell.

Port Bolster, Lake Simcoe, Ont.—Cyril Scott has opened a 450-car drive-in here.

Rice Lake, Wis.—The 53 Auto-Vue Drive-In was opened by the Miner Amusement Co. in June.

Sparta, Wis.—The new 600-seat Sparta Theatre was opened by Sparta Theatres, Inc. The corporation is controlled by the Turner-Farrar Circuit.

Topeka, Kas.—Claude Parrish expects to open the city's third drive-in late in August. It will have a capacity of 768 cars.

'Stromboli' to Drive-Ins

NEW YORK — Drive-in bookings for "Stromboli," starring Ingrid Bergman, have been on the increase, according to Robert Mochrie, RKO vice-president and general manager. This is occurring despite the current interest in baseball, softball, etc.

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"CENTER SEAT VISION"
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ELIMINATES GLARE AND DISTORTION!
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From every seat in the house!
ELIMINATES GLARE AND DISTORTION!
GIVES AMAZING NEW DEPTH!
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CHESTER FRIEDMAN

EDITOR

HUGH E. FRAZE

Associate Editor

BOXOFFICE

Showmandiser

SECTION

PRACTICAL IDEAS FOR SELLING SEATS BY PRACTICAL SHOWMEN

June's Bonus Winners On International Level

A. R. Tate-Lovery, assistant manager of the Princess Cinema in Dagenham, Essex, England, is among the ten theatremen cited for meritorious promotions during June. Each will receive a Citation of Honor and a Bonus of \$10 from BOXOFFICE. The British showman received the Citation for exceptional talent in arranging window displays.

Sharing the Showmandiser spotlight for June is a Canadian, Bob Gailbraith, manager of the Community Theatre, Yarmouth, N. S. He earned the Bonus for developing a series of institutional ads designed to stimulate the theatregoing habit.

Steve Miller's Showboat parties at the Owen Theatre, Branson, Mo., earned him a Bonus for original ideas. An excellent overall campaign put on by J. C. Weddle, co-owner and manager of the Walnut, Lawrenceburg, Ind., won him a citation.

Bonus honors for a general tieup went to Larry Kent, manager of the Cerrito in El Cerrito, Calif., who since has been transferred to the Esquire in Sacramento.

The Ballyhoo Bonus was earned by Andrew Gibson, manager of the Plaza, Erie, Pa., for an airplane stunt he conceived in behalf of "The Thing."

Dan Flanagan, manager of the Paola (Kas.) Theatre, topped all entries for the lobby display Bonus. Don Edwards, man-

ager of the Hoosier in Muncie, Ind., earned a Citation in the theatre front category.

James R. Womble, manager of the Lompoc (Calif.) Theatre, submitted the most outstanding co-op ad. He promoted a double truck co-op, with merchants footing the expense. The tieup was made on the basis of free theatre tickets to store customers making a \$10 purchase. The theatre received a four-column display ad for "I Can Get It for You Wholesale," plus a banner streamer across the top of the page. The boxoffice was reimbursed for all tickets issued on the tieup.

A Public Relations promotion won for Steve Vernarsky, manager of the Palace, Hubbard, Ohio. Vernarsky invited high school graduates to be guests at a special show following their annual prom.

The Chamber of Commerce feted the graduates at a midnight supper, and Vernarsky was lauded for putting on the free show with its resultant influence in reducing accidents caused when, in past years, teenagers went driving following the prom.



Steve Miller



Don Edwards



Andrew Gibson



Larry Kent



Dan H. Flanagan



Steve Vernarsky



J. C. Weddle

'Nothing Wrong With Business...'

It gets monotonous hearing exhibitors exclaim, "There's nothing wrong with business that good pictures can't cure." Then the producers deliver good pictures and a lot of new albums crop up.

Take a picture like "The Next Voice You Hear..." An off-the-beaten-track story, good acting, good direction and pleasing entertainment even if it is somewhat on a spiritual theme.

Most exhibitors hollered their patrons do not want "message" pictures. Some, like Bob Walker, owner of the Uintah Theatre in Fruita, Colo., figured differently. Walker evaluated the picture for what it is and decided his patrons would like it if he could get them inside the theatre.

He got up on the stage and told the audience they could see "The Next Voice You Hear..." on a pay-only-if-satisfied basis. It was a switch on the money-back guarantee. He advertised, too—inviting the folks to walk in free and leave without paying

If they felt the picture was not worth the price of admission.

With that kind of a sales pitch, the people had to be impressed. On both nights the theatre played "The Next Voice You Hear..." the people found the boxoffice closed. It was open, however, when the show ended. Three persons failed to pay as they left. The rest lined up happily.

That is combining enterprise with the kind of public relations which keeps patrons coming to the theatre every week. And business? According to Walker, playing the picture on two mid-week nights was like having two extra Sundays in the week.

Any time we hear an exhibitor come up with the old patsey that good pictures are a cure-all, he should remember Bob Walker and try the tune to a new lyric. There's nothing wrong with business that SHOWMANSHIP can't cure.

—Chester Friedman

Odeon Circuit Prescribes Novelty and Animation

Canadians Go in For Animated Displays; Use New Techniques for Marquee Copy

Inspired by a special manual prepared by the Odeon Theatres of Canada advertising department, individual managers are concentrating on special "utility" stunts to sell their summer attractions. The 20-page manual includes a variety of ideas which have proved their value to showmen. It was prepared by Don Hudson, Jim Hardiman and Larry Graburn. The booklet suggests many inexpensive ideas which can be applied in almost any type of operation.

Five pages are devoted to suggestions for animating displays to command greater attention and to impart stronger sales impact on the potential patron.

TRY MECHANICAL STANDEE

One of these is a mechanical standee which has "movement" and provokes curiosity. In this device, a beaverboard wheel revolves behind a fan-shaped opening which permits part of the wheel to be seen while it is in motion. The wheel can be used to display litho cutouts or stills and copy. The "wheel" section can be made up for permanent use, changing only the stills and copy by means of inserts, or can be entirely replaced as often as is desirable.

Another economical method of providing animation for displays is by means of a number of fan-agitated balloons. This simply requires that a fan be placed inside a box which is covered with a mesh screen to prevent accidents. Balloons lettered with the advertising message are then placed over the box to which they are fastened with a string. For better effect, the display can be spot-lighted.

USE BALLOONS AND RIBBONS

Fans lend themselves to other gimmicks for supplying motion to advertising displays. In place of balloons, multicolored ribbons can be placed in front of the mesh-screen. This can then be directed toward any display sign so that the ribbons brush against the sales message without concealing the copy. Still another way to use a fan for animating displays is by directing it against star cutout figures which have a light, colorful article in some prominent spot. A cowboy's silk neckerchief, a bandana around the head of a woman, a silk handkerchief in a woman's hand, or a piece of material to simulate a curtain will respond to the gentle air currents.

Peep shows are surefire attractors and help to sell many extra tickets. The Odeon manual describes several methods of building peepboxes to get different effects. There are no limitations on size for these devices. A peepbox can be a full-window size or can be small enough to place on a table in some theatre location where traffic is heavy.

The black light peep show will provide an

alternating effect; one minute you see nothing and the next minute the ad message appears to jump out of the darkness. To produce this effect, paint the inside of the box with flat black paint. Ad copy should be fastened or painted against the back wall of the box (Day-Glo or Stroblite paint). A single black light bulb, or a white birdseye bulb with deep blue glass filter over it, should then be hooked in with a flasher button on the inside of the box.

With a scrim curtain, the peepbox can be used to provide a double blast effect in which first a catchline appears; then a poster sheet, still montage, blowup, etc., is seen.

To create the scrim effect, a piece of fine cheesecloth stretched across a wood frame should be placed midway between the front and rear partitions of the box. The catchline (cutout letters may be used) is then fastened to the cloth. Behind the cloth, train a 150-watt birdseye spot against the back wall, shielded to prevent light from spilling against the cloth. This bulb is connected to a flasher.

LIGHT ILLUMINATES CLOTH

In front of the cloth frame mount a small-watt bulb on the floor of the box so that the light will illuminate the cloth without permitting light to shine through it. The back-wall sign will only be visible when the flasher illuminates the brighter bulb in back.

Any empty store window in town will provide an excellent peep show. The glass can be covered with colored paper or plain brown wrapping paper lettered with provocative catch copy. Holes are provided at various levels for "peeping." Inside the window, the display can be as simple or as elaborate as the budget and your own ingenuity permit.

The "magic mirror" device supplies another mystifying gimmick with which to amuse and sell potential patrons on coming attractions. The magic mirror is one moment a plain mirror, the next reveals a display. This works best in either a peepbox display or a shadow box effect.

The mirror can be obtained from any glazier or can be prepared by the exhibitor. It is an ordinary piece of glass which has been silvered but not painted. Lacquer brushed lightly over the silver will prevent it rubbing off, or two pieces of glass can be placed together after one section has been silvered on the inside.

The mirror should be placed flush against the front edge of the shadow box. Behind this, place a litho poster, stills or any other transparent illustration. Inside the box, a strong light is hooked to a flasher. Now when the light is off, the patron looks into a mirror; when the light comes on, the display is readable.

For animation on overhead banners across

the front of the theatre, pinwheels purchased in the five-and-dime store can be fixed to the titles of the attractions and can be used many times before they are discarded.

The Odeon ad men recommend that managers develop unusual ideas for their marquee attraction signs so that people will get into the habit of "looking when they pass." They suggest that different layouts be used for each attraction. Certain titles come to life when they are set on a slant instead of the traditional straight lines. Modern marquees are easily adaptable for this purpose. Staggering the letters with every second or third letter on a different level is more effective for a comedy title.

WHITE SPACE ON MARQUEE

White space sometimes looks as good on a marquee as it does in a newspaper ad. For some particularly distinguished film, try using only the upper left and lower right corners for your message. Where space permits, use litho cutouts occasionally, or try art work and transparencies for added effect.

Marquee copy must always be interesting if it is to reduce sales resistance. Unusual phraseology, rhymes, tongue-twisters and even a misspelled word will attract attention to your copy.

Odeon managers are being asked to ascertain if people stop to look at the theatre front or at window displays. They will endeavor to use professional window-dressing techniques to compel more attention.

Third dimensional depth gives extra sales influence to poster frame displays and windows. Stills suspended in frames at various height levels and props serve to give the display an "unusual" appearance. Fish netting, coiled rope, anchors and life preservers carry out the sea-faring themes; barbed wire used as framing for stills on war pictures gives the display an authentic touch, and foliage helps to liven displays on jungle films.

The manual suggests that special attention be directed to outstanding attractions which lend themselves to animated or "live" trailers before the regular trailer is screened. One method of providing advance comment on a picture is to have cutout letters made which spell the title. The letters are painted with Day-Glo and have rope handles on the back. Employes can usually handle two letters. Each employe appears on the blacked-out stage, just before the trailer is run, wearing dark clothes and black hoods over their exposed extremities. They move around on the stage with the blue footlights turned on and at a given signal form in line so that the audience can read the title.

UTILIZE LOBBY SPACE

The theatre lobby floor and the stairways can help build advance interest in coming attractions. Advertising copy placed on stair risers is always effective, and three-sheet and six-sheet posters make excellent salesmen when pasted to the lobby floor.

Live animals, borrowed from private owners or from pet shops, make a hit with adults as well as the small-fry, the manual stresses.

Sam Hebscher, manager of the Palace Theatre, Hamilton, Ont., has provided a lead on getting free publicity in stores which sell television sets. Hebscher supplies the dealers with stills from his shows and small credit cards announcing the theatre playdates. The dealers use these to cover the screens of the display sets, enhancing them and giving the theatre an effective plug.

Saturation Coverage With Radio Exploits 'Fabiola' Opening

Street ballyhoo, a radio contest and the usual media were employed by Lou Barker, manager of the Kentucky Theatre in Lexington, to exploit "Fabiola."

In an effort to get thorough saturation coverage among radio set owners, Barker promoted a contest with station WKLY. The station okayed the deal, devoting six spots each day on disk jockey shows and station breaks for five days. The contest was based on an anagram idea, with listeners invited to send in lists of words formed from the letters in "Fabiola."

A four-week pass for two persons at the Kentucky Theatre was first prize, and the second prize was a two-week pass. The station gave the picture mention on the *Man on the Street* broadcast and on the Artie Kaye show. The response to the contest was reported as excellent.

For street ballyhoo, Barker and his assistant, Joe Foster, borrowed a pony two-wheeler cart from a trotting track and a pony from a local amusement park. With the help of the sign shop, the cart was converted into a miniature edition of a Roman chariot. The vehicle was driven around Lexington and the suburbs by a theatre employee dressed in a toga. The "chariot" also appeared at baseball games, at the swimming pool, playgrounds and other points where people congregate.

An attractive lobby display stimulated advance interest in the picture, a special newspaper campaign and teaser ads reached the general public, and paid spot plugs augmented the radio promotion.

POWs Are Guests

Fred Greenway, manager of the Palace in Hartford, received extra newspaper publicity when he invited former prisoners of war to be his guests opening day of "Beasts of the East" and "Suicide Attack." Through the newspapers, the invitation attracted several POWs, with resulting publicity for the double feature program.



In conjunction with the opening of "Four in a Jeep," Lillian Gerard, manager of the Paris Theatre, New York, had this jeep manned by four "soldiers" tour the neighborhood areas. The quartet represented each of the big powers who occupy Austria, and the stunt was successful in pointing up the basic theme of the film.

He Does Everything But Rope 'Em In

Special promotion stimulants throughout June helped increase attendance substantially for John Corbett, manager of the Park in Taunton, Mass.

In the 30-day period, Corbett promoted a cooking school under the sponsorship of the local gas company, a dance recital on stage with the cooperation of a dance school, special Saturday kid shows and two dish giveaways each week.

In addition, he staged a complete campaign for "The Prince of Peace," made the theatre available for two school graduations, and had a tieup with the air force association for the March of Time release, "Flight Plan for Freedom."

Corbett coined a special slogan for the month on the basis of these various promotions: "We'll Cook 'Em, Fly 'Em, Dine 'Em, Freeze 'Em, Educate 'Em, Dance 'Em and even Spiritualize 'Em."

Coca-Cola Sponsors Amateur Contest

Jim Snelson, manager of the Gila Theatre, Safford, Ariz., conducted local eliminations to select the outstanding amateur entertainer in eastern Arizona, in conjunction with the Coca-Cola Bottling Co. and radio station KGLU. The tieup had the full support of the Graham County *Guardian* which gave the talent quest columns of free publicity.

Talented singers, dancers and musicians were invited to compete for cash prizes totaling \$750. Station KGLU aired the half-hour program each week during the 13-week eliminations and finals. The station auditioned each of the contestants and arranged the weekly programs. The Safford Coca-Cola bottling company put up the prize money and ran weekly newspaper ads publicizing the talent search.

In addition to the tremendous publicity aroused in connection with the contest, the theatre benefited through increased attendance throughout the 13-week tieup.

Thousands See Contest For 'Miss Riviera' Title

A crowd of 15,000 attracted to Pontchartrain beach saw a widely heralded bathing beauty contest for the title of Miss Riviera, part of Manager Rodney Toups' campaign for "On the Riviera" at the State Theatre in New Orleans. The contest was advertised via radio and television plugs, window cards, advance lobby art, window displays, and a tie-in with dealers handling Jantzen bathing suits.

Show Benefits Center

As a public relations promotion, John Calvocoressi, manager of the Star, Hartford, Conn., donated the use of the house for a special benefit vaudeville show, with all proceeds going to the building fund of the North End Community Center.

Civil Defense Tieup And Fire Brigade Aid British Pictures

Exhibiting "Fire's the Enemy" and "High Venture" on a double feature program gave S. E. P. Williams, manager of the Ritz Cinema, Woking, England, an opportunity to tie up with the local fire department and the civil defense auxiliary forces.

Williams contacted the fire brigade located in Woking and arranged for three trucks, including one of the latest type, to be stationed outside the theatre each evening while the show was playing at the Ritz. Ready for instant action, uniformed crews were in attendance while a radio van stood by ready to relay direct communications from the fire station.

In the front foyer of the theatre another exhibit was displayed of fire-fighting equipment including a portable motor pump, short ladders, safety ropes, a bell, etc.

The title of the second feature was tied in with copy that read: "Do You Want 'High Adventure?' Join the Auxiliary Fire Service, etc." Signs were placed on the engines as well as in the foyer display.

During the morning and afternoon hours, one fire truck served as a street ballyhoo, perambulating through busy thoroughfares with signs heralding the theatre attractions. Civil defense officials made available literature urging enlistment in the volunteer service branch. Picture and theatre advertising were included.

Prison Front Created To Ballyhoo 'Folsom'

Harry Simons Jr., manager of the Grand in Columbus, Ohio, had a false front constructed during the run of "Inside the Walls of Folsom Prison." Two huge side-panels and returns were covered with stills and litho paper set against a background of prison walls. These were connected by an overhead board lettered with the title of the picture and action illustrations at either end.



An excellent accomplishment is this attractive window display promoted by L. J. Brown, manager of the Rex Cinema, Stratford, London. Located in a shop situated on the main road near the subway station, it was seen by commuters and shoppers. Brown had good representation for the feature, "Tea for Two," and the theatre playdates.

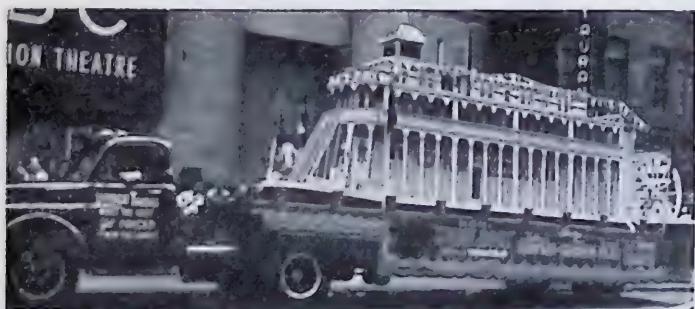
Managers Direct A Frontal Attack



At right, lithos and stills plus small amount of art work provide this attractive flash for C. Whitaker, manager, Paramount, Miami, Fla.

Left, sidewalk guessing contest stimulated "Thing" interest for Bill Hupp, manager of the Rialto, Tacoma, Wash. Colorful cardboard cutout was frozen in ice. Public guessed when "Thing" would be released by melting ice.

At right, Jim Barnett, manager of the Florida, Miami, stopped traffic with 24-sheet cutout and 50 stills pasted on entrance doors when "Father's Little Dividend" played there.



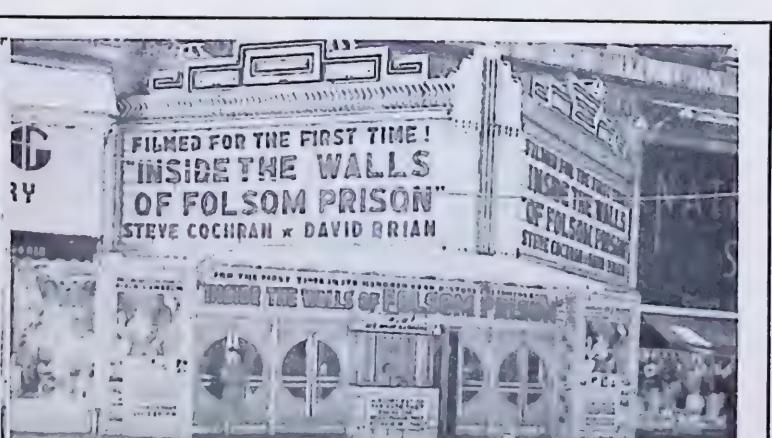
MGM's replica of the "Show Boat" is launched in New York during its 30-city tour as advance ballyhoo for remake of the Technicolor musical. Two of the featured stars travel with the ballyhoo.



Bill Dock, exploiteer for Florida State Theatres in Miami, designed this inexpensive front for "The Illegals" at the Cinema. Montage of ads and stills were backed by wallboard frames.



A 24-sheet, mounted on wallboard, then split as pictured above, was simple and inexpensive, but effective for "Only the Valiant" when it played Manager Les Fagg's Roxy at Tacoma.



Harold Lyon, manager of the Paramount in Kansas City, came up with this typical atmospheric front to exploit "Inside the Walls of Folsom Prison." Color enlargements and stills have dramatic impact.

Western Club Members Are Weekly Nucleus For Saturday Shows

To boost Saturday matinee business at the Ridge Theatre, Vancouver, B. C., Manager Lloyd Muir booked a 12-week series of Hopalong Cassidy features and organized a Hopalong club.

Each child who applied for membership received a card imprinted with a number. Ten numbers were posted in the boxoffice each week, and members who held the lucky cards were admitted free. Neighborhood merchants provided two gifts each week which were presented to the members holding lucky card numbers drawn on the stage.

The theatre doorman punched the membership cards each week and youngsters who attended all 12 "Hoppy" features received coupons for a drawing, grand prize of which was a complete western outfit. The kids really entered into the spirit of the weekly roundup, reports Muir, and most of them showed up in cowboy suits. They had their "shooting irons" checked and their "mounts" (bicycles) taken care of by theatre employees.

Muir promoted comic books from a magazine distributor for six of the meetings by selling the sponsor on the idea of popularizing the comics through the giveaway. In addition, one winner each week received a one-year subscription to his favorite comic book in conjunction with the stage drawing of lucky membership card numbers.

Two-Color Co-Op Assists Little Rock 'Passage'

J. F. Thames jr., publicity manager for Arkansas Amusement theatres in Little Rock, promoted a full-page newspaper co-op ad for "Passage West" at the Center Theatre by capitalizing on John Payne's personal appearance at the Jacksonville Convalescent Center.

Payne, who stars in "Passage West," has a personal interest in the Convalescent Center and made the visit to Little Rock as a personal gesture. Thames contacted the Terryland Dairy Products Co. which agreed to run a full page in two colors welcoming the star, with a huge star illustration of Payne drinking milk. A four-column slug with the picture title, stars and other illustrative material plus full theatre credits appeared in the center of the page.

Latest Hairdos Shown With 'Wedding Bells'

A style show featuring the latest in milady's hairdos, presented against a background of popular music, was staged each night during the engagement of "Wedding Bells" ("Royal Wedding") at the Queens Cinema in Bayswater, London, England.

H. Kean, manager of the Queens, tied up with a well-known hair stylist who provided models for the occasion and acted as master of ceremonies, with a running commentary on the original coiffures.

NUGGETS

Emmett Grimsley, manager of the Thompson Theatre, Hawkinsville, Ga., promoted a supply of peanuts from a neighborhood merchant and distributed them with circulars imprinted with copy: "It's Nuts. 'Bedtime for Bonzo' Starts Wednesday, at etc."

Donald Lappin, manager of the Broadway Theatre in Denver, invited 25 inmates of the Old Ladies Home to be guests of the theatre at the opening of "Soldiers Three." Lappin made arrangements to have the women brought to the theatre and returned to the home by Yellow cabs. The Rocky Mountain News published a story on the goodwill deed.

In conjunction with "King Solomon's Mines," Manager Gerald McMillan of the Odeon Theatre, Marshalltown, Iowa, promoted a Keepsake diamond giveaway. The diamond was presented to the winner of the local contest who also won a \$5,000 ring offered as first prize of the national contest.

Ray Corcoran, manager of the Jefferson Theatre, Auburn, N. Y., sold the back page of a herald to a local advertiser to exploit "I Was a Communist for the FBI." Corcoran had newsboys distribute the heralds with their newspapers.

In conjunction with her campaign for "Father's Little Dividend," Pearl Bryant, manager of the Federal Theatre, Federalsburg, Md., promoted two large co-op ads prior to the picture's opening. They were sponsored by a children's specialty shop and photo studio and both carried prominent display ads for the picture with playdates.

Sells Co-Op Herald

Jack Mitchell, manager of the Weslin Theatre, Massillon, Ohio, used exchange heralds to exploit "You're in the Navy Now." He sold the back page to a local advertiser. Three thousand of the circulars were distributed house-to-house.

Auxiliary Fire Tieup Is 11th-Hour Saver For 'Dangerous'

Receiving his booking of "Highly Dangerous" on short notice, A. P. C. Bridger, manager of the Ritz Cinema in Hythe, Kent, England, contacted the local fire brigade and arranged for an attractive display showing stills of fires and posters tieing in the auxiliary fire service recruiting drive. Bridger used the title to back up the display of stills and posters. He arranged several effective window displays with neighborhood stores.

For "King Solomon's Mines," several thousand heralds were imprinted with a line drawing of scene highlights from the picture. These were distributed to patrons, inviting them to color the drawing for special prizes.

The lobby display included a large map indicating the safari made by the production unit in filming the picture, in addition to animal cutouts and star cutouts backed by exciting catch copy.

A thousand bookmarks were given out through the cooperation of local libraries. Fifteen window tieups and a stage competition to select the tallest man in Hythe also stimulated interest in the playdates.

Concert Group Receives 'Great Caruso' Appeals

Two weeks prior to the engagement of "The Great Caruso" at the Vernon Theatre, Mount Vernon, Ohio, Manager Nick Tornichio, contacted an official of the local Community Concert Ass'n who has a personal interest in and is a great admirer of Mario Lanza. The official contacted 300 members of the association, making a personal pitch for their patronage at the Vernon. A contest was promoted over the radio station which helped to publicize the playdates, and a 15-minute program was devoted to exclusive recordings of songs heard in the film.



Harvey Cocks, general manager for Quimby Theatres, Fort Wayne, Ind., arranged for a parade of antique automobiles as part of the campaign to exploit "Excuse My Dust" when it opened at the Clyde Theatre. The tieup was effected with members of the Fort Wayne Horseless Carriage club who were guests of the management opening night. Twelve cars participated in the parade and were on exhibition in front of the theatre. The Fort Wayne Journal-Gazette used a four-column photo and story of the horseless carriages.

DRIVE-IN RAMP LIGHTS

Combination Ramp Identification Light
and Driveway Floodlight
DRIVE-IN THEATRE MFG. CO. 729 Main Street, Kansas City, Mo.

Stage Attractions Supplement

Promotions for Feature Films

Fred Godwin, manager of the Wellston at Warner Robins, Ga., finds it practical and profitable to sandwich in ideas he finds in the Showmandiser section with some of his own original promotions.

He followed up the recent report here of an exhibitor who stretched a clothesline in the lobby and hung diapers and baby shirts on it, with appropriate copy on "Father's Little Dividend." The stunt drew many chuckles and amused comments from theatre patrons.

On "Queen for a Day," 48 merchants participated in a contest to select a local queen-for-a-day. The sponsors supplied \$550 in gifts, with two queens selected on consecutive nights to receive the prizes. Three newspapers gave the contest feature stories and published photos of the winners. Gifts ranged from gasoline to jewelry and were on display in the theatre lobby ten days prior to the contest.

Godwin recently presented a kiddy dance revue as a one-night business stimulant, under the sponsorship of a neighborhood dance school. Thirty-eight children participated in the show, each attracting his share of friends and relatives.

In conjunction with "Royal Wedding," Godwin contacted the Fred Astaire studios in

Macon, with the result that they presented a 50-minute dance revue on the theatre stage. There was no cost to the theatre in this deal. The show attracted extra attendance to the theatre and was useful in publicizing "Royal Wedding."

Another stage presentation which attracted above-average business was an amateur contest staged under the direction of the Methodist Youth Fellowship. The assistant pastor directed the show and acted as master of ceremonies. The event was announced in the church and all papers carried articles publicizing it.

Godwin used an effective teaser stunt in the theatre lobby to stimulate advance interest in "Bedtime for Bonzo." A large cage was displayed with a sign stating that Bonzo's cousin would appear in the cage three days prior to the picture's opening. Newspaper ads also played up this fact. On the announced date, a live monkey was placed in the cage, attracting many people to the lobby.

The Fuller Brush Co. provided Godwin with 15 prizes which were given away in a lucky number drawing in conjunction with "The Fuller Brush Girl." This was well publicized in advance and was responsible for extra patronage at the Wellston during the picture playdates.

Teasers, Lobby Signs Exploit 'The Thing'

Teaser cards handed out to patrons of the Park Theatre in Brooklyn stimulated interest in "The Thing" for Manager Al Hatoff. Hatoff used an animated sign in the lobby similar to a railroad warning sign. Three colored lights of red, amber and green carried the stop-look-and-listen warning.

A flag was suspended from the theatre flagpole, and the picture title was spelled out on the sidewalk in watercolors, in letters three feet high. Teaser cards with copy: "Look out! It's 'The Thing,'" were spotted throughout the theatre foyers, restrooms, etc.

A three-sheet was pasted and shellacked on the floor of the lobby and marquee hanging signs were suspended from the canopy. Hatoff utilized a lifesize cutout of Santa Claus with a sign reading: "There are 200 shopping days to Christmas and only 14 days to see 'The Thing.'" The numbers were changed each day.

Co-Op Herald on 'Caruso'

Bill Straub, manager of the Colonia Theatre, Norwich, N. Y., sold the back page of a herald on "The Great Caruso" to a local music shop. He obtained Mario Lanza records which were used in conjunction with a contest, publicized through the herald, in which folks were invited to submit statements on: "I think Mario Lanza is the greatest Victor singing star because . . ."

DIT-MCO IN-CAR SPEAKERS

Senior or Junior Type, can be used to replace any make of in-car speakers.

DRIVE-IN THEATRE MFG. CO. 720 Baltimore Kansas City, Mo.

CLEARING HOUSE

THEATRE SEATING

Parts for all chairs. Send sample for quotation. Fensin Seating Co., Chicago 5.

Chair supplies. Everything for theatre chairs. Fensin Seating Co., Chicago 5.

Used chairs, guaranteed good. Advise quantity wanted. Photographs mailed with quotation. Fensin Seating Co., Chicago 5.

Seat Covers: Sewed combinations, all makes, all styles. Send your sample for quotation. Fensin Seating Co., Chicago 5.

Patch-O-Seat cement. Patching cloth, solvent, etc. Fensin Seating Co., Chicago 5.

Why worry about new chairs? Our rebuilts will serve your purpose and save you plenty. 500 American panelback, spring cushion, excellent \$4.95; 293 rebuilt Andrews Inset panelback spring cushion \$4.95; 223 rebuilt late International fully upholstered with spring edge cushions \$8.95. Send for latest chair bulletin. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Upholstery Fabrics: All kinds. All colors. Send your sample for matching. Fensin Seating Co., Chicago 5.

Tighten loose chairs with Permastone anchor cement. Fensin Seating Co., Chicago 5.

No more torn seats: Repair with the original Patch-A-Seat. Complete kit, \$8. General Chair Co., Chicago 22, Ill.

Chair Parts: We furnish most any part you require. Send sample for price, brackets, backs and seats. General Chair Co., 1308 Elston Ave., Chicago 22, Ill.

Several thousand used opera chairs now in stock. Can furnish any amount you request. Full upholstered back, insert panelback, boxspring and spring edge seat. Write for photo and state amount and incline. We also manufacture new chairs. General Chair Co., 1308-22 Elston Ave., Chicago 22, Ill.

Many years in the seating business is your guarantee. Good used chairs are not too plentiful but we have the pick. Full upholstered, panel back and many other styles. We furnish proper slope or level standards to fit your floor. All size 18x21-inch chairs. Our prices are lowest. Write for exact photo and price. We furnish parts for all makes. Send sample. Good quality plastic coated leatherette 25x26-inch, all colors, 55c ea. Chicago Used Chair Mart, 829 South State St., Chicago 5, Ill.

No more loose chairs: Get "Firmastone" Anchor cement, \$5 per box. General Chair Co., Chicago 22, Ill.

Complete seating service, sewn cushion and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. Theatre Seat Service Co., 160 Hermitage Ave., Nashville, Tenn.

130 A-1 seats, fully upholstered, \$2.50 each; 2 Holmes W.E. projectors, \$450. Star Theatre, Parkersburg, Iowa.

THEATRICAL PRINTING

Window cards, programs, heralds. Photo-Offset Printing. Cato Show Printing Co., Cato, N. Y.

THEATRE TICKETS

Prompt service. Special printed roll tickets, 100,000, \$26.70; 10,000, \$7.80; 2,000, \$4.95. Each change in admission price, including change in color, \$3 extra. Double numbering extra. F.O.B. Kansas City, Mo. Cash with order. Kansas City Ticket Co., 109 W. 18th St., Kansas City, Mo.

Drive-in theatre tickets. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

MISCELLANEOUS

Want to buy good roadshow feature or reissue. Boxoffice 4333.

POPCORN MACHINES

Popcorn machines, all makes, \$100 up. Kettles for all makes popcorn machines. Consolidated Confections, 1314 So. Wabash Ave., Chicago, Ill.

Burch, Manley, Cretors, Star, all electric French fry types. 50 Hollywood type, theatre special electric poppers from \$250. Karmelkorn Equipment, 120 S. Halsted, Chicago 6, Ill.

MORE CLASSIFIED ON
INSIDE BACK COVER

55 Canada Drive-Ins; Theatre Grosses Up

OTTAWA—A Canadian government report on the operation of drive-in theatres has brought out the fact that 55 such units were in use in 1950, compared with 30 during the previous year, the increase for the comparable periods being approximately 85 per cent. No drive-ins have been opened in the province of Quebec, where they have been permanently banned by the government, presumably at the request of religious authorities.

The 55 theatres last year accounted for receipts totaling \$2,200,000, exclusive of amusement taxes totaling \$285,000. In 1949, the 30 drive-ins grossed \$1,393,000 and the admission taxes amounted to \$245,000, including the federal levy then in force. The number of paid admissions in 1950 was 4,700,000, compared with 3,091,000 in the preceding year.

The report said that Canada had 2,360 standard motion picture theatres as of Dec. 31, 1950, compared with 2,230 one year before. The standard theatres grossed a record \$86,400,000 last year, according to the latest revised figures. This represented an increase of 8 per cent over the 1949 total. In addition, the exhibitors collected \$11,900,000 in provincial ticket taxes last year, compared with \$12,862,000 when the Dominion government was taking a share in 1949.

The number of patrons at the film houses in 1950 was 245,000,000, up 4 per cent over the 1949 admissions, which were 236,090,000. The increase in receipts was relatively higher than the advance in patronage.

Maritimes Fill Mayoralty Ranks From Exhibitors

ST. JOHN, N. B.—There are many mayors and ex-mayors in the motion picture exhibitor ranks in the Maritimes. Exhibitors presently holding additional office as mayor include Charlie Staples, veteran owner of the Queen Theatre at St. Stephen, N. B., on the border; Archie Mason, veteran owner of the Capitol in Springhill, N. S.; Joe LeBlanc, owner of the Capitol, Shediac, N. B.; Bruce Yeo of the Yeo at Montague and Yeo at Souris on Prince Edward Island, and Frank Sobey of Stellarton, N. S.

The ex-mayors who are now back to full-time exhibition include Edgar Neal, veteran manager of the Capitol, Woodstock, N. B., in the Spencer chain, and Louis Gastonguay of the old Orpheus, predecessor of the Paramount, Halifax. The late Norman Mason of the Roseland and Academy theatres, New Glasgow, was also a mayor.

Howard Elliott Resigns; John Gibson Successor

TORONTO—Howard Elliott, manager of the Fairlawn here since its opening almost four years ago, resigned to become an inspector of the Ontario theatres inspection branch, effective August 1. Announcement of the change was made by O. J. Silverthorne, chairman of the branch and of the Ontario censor board.

Replacing Elliott at the Fairlawn is John Gibson, manager of the Glebe in Ottawa. He has been succeeded by Barry Carnon, former assistant to Gordon D. Beavis at the Ottawa Odeon.

Man Killed in Collapse Of Theatre Fire Escape

MONTREAL—One man was killed and a 19-year-old youth seriously injured July 5 when they tumbled 40 feet to the ground after a third-story fire escape platform at the Gayety Theatre had collapsed under the weight of four persons. Two other theatre patrons narrowly escaped injury when they managed to cling to the staircase until rescued by others in the vaudeville house. Morgue officials identified the dead man as Rene Lapointe, 45.

Police said the accident occurred soon after 10 p. m., with only a handful of theatre patrons aware of what happened. The house, where exotic dancer Lili St. Cyr has been appearing for the last three weeks, was filled to capacity. The four spectators involved in the collapse of the platform were seated in the top balcony. At intermission time the men apparently went out to the rear fire escape for a smoke.

Horse Operas Where Horses Once Stabled

VANCOUVER—It used to stable horses but now it houses horse operas. That's the 50-year-old log cabin motion picture theatre at Lillooet, terminus of the historic "Cariboo Trail," one of the world's most unique theatres.

In the days when Lillooet was the jumping-off place for the overland route to the vast cattle and game lands of the cariboo, A. W. A. Phair built a log stable to house the horses which hauled freight for the general store he operated for his mother. Full-size 35mm motion picture equipment is housed in the Log Cabin Theatre now and its operations are controlled by the Canadian Legion branch.

Once it was thought the building would be abandoned when completion of the PGE railway in 1914 doomed the freight operations for which it was still in use. Then, for 20 years, the stable stood abandoned except as a temporary haven for weary horses. But Mrs. George Murray, who once ran the newspaper in Lillooet, bought the log cabin and started the theatre which the Legionnaires have now taken over.

As it stands, rustic logs and all, Lillooet's old Log Cabin Theatre is a formidable rival to the claim of Canmore, Alta., for the only log theatre of its kind in Canada.

Foreign Films Draw

TORONTO—Latest in the Biltmore Theatres' circuit, the Toronto Savoy turned to a European attraction, "Streets of Sorrow," which proved popular among the downtown crowds. The picture was held for a third week. The Canadian premiere of "Under the Sun of Rome" went into Curly Posen's King on College street for a week's stand with good results.

'Bloomer Girl' in Toronto

TORONTO—Melody Fair, the tent show at Dufferin park race track in Toronto, offered "Bloomer Girl" as its third attraction of the season on the round stage. The musical shows are presented under the canvas with seats provided for 1,600 patrons.

'3-Dimensional' Films Shown in Britain

MONTREAL—In the not too distant future, tanks may roar right off the screen over the heads of motion picture audiences and disappear with a crash through the balcony exits.

This Wellsian fantasy is already reality to W. W. Wells Coates, Britain's royal designer for industry and a former student of McGill university. In an interview here, he explained how he worked out this and similar tricks for an experimental film at the Festival of Britain.

"We have designed and are operating Tele-cinema, a three-dimensional operation with three-dimensional sound," Coates said. The images on the screen appear to come right off the surface and descend into the audience. Special sound devices spotted throughout the theatre follow the movement of the object.

Screened in a 400-seat theatre on the Festival site, the new medium is drawing as many as 4,000 people to see nine shows a day, Coates said. Every seat has been sold since the theatre opened.

While three-dimensional effects have been tried by moviemakers before, three-dimensional sound is completely new, he said. In addition, the new British techniques are far in advance of former experimental attempts. "In one of our motion pictures a colored ball moves right off the screen and seems to come to a stop in the center of the theatre over the heads of the audience. Then it appears to drop among them and, at the moment of dropping, a sound device makes the 'plopping' noise. This really lifts the people in center section out of their seats," Coates said.

"I feel there is room for television and motion pictures existing side by side in most countries," Mr. Coates concluded. "New cinema techniques will call for a new type of motion picture-making, while television will adapt itself to the special needs of the home viewer."

Toronto Family Policy With Nurse for Children

ST. CATHARINES, ONT.—A new summer policy has been inaugurated at the Centre, independent local theatre operated by H. Yudin. Under the plan, which will be effective until the end of August, the management will cater to family trade exclusively.

No adult, gangster or horror pictures will be shown, it was announced to parents generally, who were invited to bring or send their children to the Centre, where a capable matron would be in attendance. The management suggested that children's gift tickets could be purchased in advance.

FPC Holds Annual Party

TORONTO—The home office staff of Famous Players Canadian Corp. held its annual outing to the Rouge Hills Golf and Country club recently. Employees were transported in buses from a Toronto downtown corner after the staff had been dismissed for the day. The executive officials tried their hand at golf and there was a wide variety of picnic races, followed by a baseball game, horseshoe tournament and dancing until midnight.

MONTRÉAL

Dominion day and Independence day being celebrated with only a one-day interval had the effect of quieting down the activities of Filmrow staffs, some of whose members commenced their summer holidays at the beginning of the month, while a large number took advantage of the long weekend to visit Laurentian resorts. The city was crowded with American tourists and cold, rainy weather militated against sightseeing and brought large audiences to the first run theatres and, later, to the nightclubs. An attraction to many was "The Great Caruso" at Loew's, which drew so well that it was held for a third week.

Traffic conditions in Montreal are so deplorable that U.S. tourists, who usually come by automobile, had difficulty finding parking space. They were loud in praise of the arrangement made by Consolidated Theatres, providing free parking for patrons of Loew's, the Palace, Capitol, Orpheum, Princess and Imperial, all uptown first run theatres . . . Family parties took advantage of the revival at the Kent of Walt Disney's "Bambi" and "Melody Time." It was the only theatre to which children were admitted in Montreal this summer, a concession made by Premiere Duplessis because the films were obviously entertainment specially suitable for the youngsters, who have been banned for years from attendance at theatres. The show was held an additional three days in order to satisfy the clamor for seats.

Veterans of the amusement business were saddened by the death in Kingston, Ont., of Edgar Wesley Charlton, 68, who at one time was treasurer and then manager of the Princess Theatre here. In retirement at Kingston, he prominently identified himself with bringing to that city a number of theatrical productions . . . Group Captain K. R. Patrick, general manager of the engineering products division of RCA Victor, has resigned to become president and managing director of Canadian Aviation Electronics . . . National Film Board staged a premiere in Ottawa of what is described as the first animated and stereoscopic film ever produced, entitled "Around Is Around." It was introduced by Producer Norman McLaren.

Theatre people in Montreal, always interested in the reduction of taxes and the prevention of new taxation, learned with pleasure that the superior court of Quebec has ruled that the city of Quebec's attempt to collect a municipal amusement tax from local theatres and force the theatre owners to make the collection for them, is illegal. Although no new taxation has been mooted here, there is a tendency on the part of legislators generally to look to the amusement field for increased revenue. It was recently announced that Nova Scotia is contemplating something additional in that line, and in Great Britain, treasury experts propose to "review" the entertainments tax, which, on theatres, is 45 per cent.

Crawley Films made the third annual film of the Canadian golf open at Mississauga golf club for the House of Seagram, donor of the Seagram gold cup. Besides recording the highlights in color for distribution to golf clubs, Crawley concentrated on Canadian pros. Three camera crews took the pictures

. . . Crawley Films has obtained a contract from the Hudson's Bay Co. for a motion picture showing life in various Hudson's Bay posts in the Canadian northland and will shoot it this summer. Producer, camera crew and equipment will be flown to the various posts . . . Sainte Adele, a favorite holiday resort in the Laurentians, has been holding a summer festival under the title "Nuits de Ste. Adele" (Nights of Sainte Adele) which drew not only American and Montreal visitors but quite a number of film people. Attractions ranged from a fashion show to fireworks and street dancing, Venetian floats and a bonfire.

Paul Dupuis, French Canadian film star, whose success in the leading role in "Johnny Frenchman" led to his starring in British films and also in a Franco-Canadian picture starring him with Patricia Roc, has abandoned films, temporarily at least, for the much less remunerative post of assistant director of the Montreal theatrical enterprise known as "Les Compagnons de St. Laurent." He will alternate the job with playing leading roles in the productions of Les Compagnons, with whom he will probably remain at least a year. He is scheduled also to play the lead in a color film to be produced in Canada which will feature Les Compagnons. Dupuis left Canada for England during the second world war to handle French language broadcasts for CBC . . . News has reached here from Paris that Betty Jean Hagen, 20-year-old Calgary violinist, has won the Pathé Marconi prize of 100,000 francs in competition against ten Russian violinists, each one of whom had won prizes at a contest in Brussels.

Quebec Tax Illegal, High Court Rules

QUEBEC—A new city admissions tax, which would have forced theatremen to collect five cents on tickets selling up to \$1 and ten cents on those over \$1, has been declared illegal and outside city powers by superior court justice Valmore Blenvenue.

In the latest battle of the last two months, the judge said the city did not have the power to force theatre operators to collect the amusement tax, which was adopted by the city council last April to raise \$280,000 to help meet a deficit.

Shortly after the new tax was enacted theatremen filed writs of mandamus against the city charging that the tax was illegal and some local operators refused to collect the tax. The city retaliated by bringing some local operators into court on a charge of using admissions tickets not obtained from the city. In Quebec admissions tickets are issued by the city upon payment of the tax. However, the city agreed to distribute the tickets, waiving the tax collection, until a court ruling on the legality of the tax had been handed down.

Meanwhile, the city collected the tax in the city-owned Colliseum, ball park and other amusement centers. City attorney Benoit Pelletier is studying details of the superior court judgment and has come to no decision on the question of a possible appeal.

Stars in 'Last Page'

George Brent and Marguerite Chapman will be starred in Lippert Productions' "Last Page."

TORONTO

Sam Sternberg, treasurer of Bloom & Fine Theatres, has been having a rough time as a two-month patient in the private patients' pavilion of Toronto General hospital. He has recovered after two serious operations. While he was there, his wife also was a patient for a short time . . . Official confirmation has been given to the early report, according to Chief Barker Jack Chisholm, that Toronto Variety Tent 28 will derive at least \$48,000 for its Variety Village school for crippled boys from the recent Toronto-Syracuse benefit baseball game. What is bothering the Variety members, however, is that the Toronto baseball club has changed hands since the big night and new arrangements may have to be made for future benefit games.

Harold Wilson, an usher at Famous Players' Palace, played a heroic role when a man ran amuck with a large knife after being refused admission to the theatre. Wilson took care of the offender until police arrived . . . Ken Garbig is the manager of the Century, which has been opened at Lindsay, Ont., by 20th Century Theatres. The Century, which has 750 seats, is the 460th theatre to be licensed by the Ontario government this year.

The word from London, England, is that Ivor Smith has been loaned by the parent organization to the executive staff of Odeon Theatres of Canada on a temporary basis in an advisory capacity. On his arrival here some weeks ago, the impression was given that Smith had been transferred permanently to Canada . . . James R. Nairn and Jack Arthur of Famous Players' head office were members of the Canadian radio awards committee which gave the top honor to the comedy team, Wayne and Shuster, who have just gone in with Ed Harris in forming Capitol Film Productions for the making of television films in Nathanson's Sovereign studios here.

H. B. Pfaff, son of Harold Pfaff of Independent Theatres Services, has been transferred from Greece to India by the United Nations, by which he is employed . . . Following his resignation as British Columbia division manager, J. Howard Boothe of Vancouver was a Toronto visitor. Now retired, he had been with Canadian Odeon since its start 11 years ago . . . Gloria DeHaven, in Toronto for a vaudeville engagement, was guest star on a quiz program of the Canadian Broadcasting Corp. network.

Canada Radio Sales Drop

MONTRÉAL—A sudden falling off in sales of radio sets is reported by Canadian manufacturers. In May this year 37,781 sets of all kinds were sold at a value of \$3,350,727. In April, dealers sold 55,791 sets worth \$4,909,821. A year ago in May 52,011 sets were sold, bringing in \$3,479,347.

New Screen in Ontario House

TORONTO—The Centre, an independent house at Peterboro, Ont., has installed a Starke Cycloramic screen which has no perforations and affords better vision from the front seats and from the theatre sides. The new type screen is distributed in Canada by Dominion Sound Equipments, Ltd.

Two Toronto Films Play Eight Weeks

TORONTO—Features were held over last week at five Toronto theatres. The two leaders were "The Great Caruso" at Loew's and "The Browning Version" at the Hyland, both of which were doing eighth weeks. Good for a second week were "On the Riviera" at the Imperial, "Strangers on a Train" at Shea's and "Take Care of My Little Girl" at the Odeon.

(Average Is 100)

| | |
|---|-----|
| Biltmore—Island of Doomed Men (WB); Montana (WB), reissues | 95 |
| Fairlawn—Madeleine (U-I); Target Unknown (U-I) | 90 |
| Hyland—The Browning Version (JARO), 8th wk | 80 |
| Imperial—On the Riviera (20th-Fox), 2nd wk | 110 |
| Loew's—The Great Caruso (MGM), 8th wk | 75 |
| Odeon—Take Care of My Little Girl (20th-Fox), 2nd wk | 90 |
| Shea's—Strangers on a Train (WB), 2nd wk | 90 |
| Tivoli and Capitol—Goodbye, My Fancy (WB); Dear Brat (Para), 2nd d. t. wk | 95 |
| University and Noroton—The Guy Who Came Back (20th-Fox) | 100 |
| Uptown—Kind Lady (MGM) | 100 |
| Victoria and Eglinton—Here Comes Mr. Jordan (Col); The Fuller Brush Man (Col), reissues | 90 |

'Great Caruso' Registers Best in Spotty Vancouver

VANCOUVER—Business at the first run boxoffices continued spotty in spite of a cool spell, with grosses at some houses in the excellent category and others markedly sluggish. The Dominion day holiday compensated for an otherwise slow week's business.

Still doing outstanding business in second weeks were "The Great Caruso," giving the Capitol its best business in months, and a moveover of "Soldiers Three" and "The Last Outpost" at the Dominion, which held over.

| | |
|--|-----------|
| Capitol—The Great Caruso (MGM), 2nd wk | Excellent |
| Cinema—San Francisco (MGM); Luxury Liner (MGM), reissues | Good |
| Dominion—Soldiers Three (MGM); The Last Outpost (Para), 2nd d. t. wk | Excellent |
| Hastings—Stage to Tucson (Col), plus stage show | Fair |
| Orpheum—Along the Great Divide (WB) | Fair |
| Paradise—Ghost Chasers (Mono); North of the Great Divide (Rep) | Good |
| Plaza and Fraser—Smuggler's Island (U-I); Timber Fury (JARO) | Good |
| Strand—Goodbye, My Fancy (WB) | Fair |
| Studio—The Lost People (JARO) | Fair |
| Vogue—Tomahawk (U-I) | Fair |

Ted Grimes Rejoins FPC; New Drive-In for Estevan

VANCOUVER—Ted Grimes sold his Park Theatre in Choiceland, Sask., to Ernest Hebb of Birch Hills. Grimes, who opened the theatre two years ago, was a Famous Players manager for many years and has rejoined FPC in Winnipeg.

Estevan, Sask., will have a 250-car drive-in to be named the Starlight Drive-In. It is expected to be opened late this summer.

Circuit Head Seeks Road

ST. JOHN—Mitchell Franklin, vice-president of the Franklin & Herschorn chain, who was largely instrumental in having the N. B. Electric power commission extend its current for light and power to Tynemouth Creek and vicinity, where he maintains a summer home, is now trying to have the provincial government build a highway from St. John to a new national park in Albert county, paralleling the Bay of Fundy. Franklin has built a private road about four miles long through timberland he owns to show it can be done.

VANCOUVER

A storm that dumped wet snow on Alberta and Saskatchewan with unseasonable cold weather, gave both indoor and outdoor theatres way below average spring business. The Prairie drive-ins were badly hit but, in contrast, the British Columbia outdoor theatres are heading for a record year's business due to the record hot spell. Indoor theatres without air conditioning are doing poor business in B. C., however . . . Perry Wright, Empire-Universal, reports that the "Ma and Pa Kettle" film series is proving a gold mine for the outdoor spots in the interior section of the B. C. province.

Latest additions to the "Adult Entertainment Only" list of the British Columbia censor board are "M," "China Corsair," "The Wicked City," "The Prowler" and "Raton Pass" . . . If money is scarce in Vancouver, the Capilano professional baseball club hasn't heard about it. The present season to date at the new stadium is setting a new attendance record, expected to be in excess of 170,000. The twilight horse racing is also heading for a record season; in the first ten days over \$1,000,000 has been bet. So, if theatremen want to know where their missing patrons are, this is the answer. The circus is also taking a big bite out of theatre attendance.

Al Jenkins, Vogue Theatre manager, made an excellent tie-up with the Squamish Indian tribe of North Vancouver for his showing of "Tomahawk." Twenty-five braves, squaws and papooses paraded the downtown streets with signs saying: "We are on our way to the Vogue to see 'Tomahawk'!" and attracted plenty of attention with a tom-tom powwow in front of the theatre. Kla-how-ya, Chief Capilano, wore bright native costume and made the front page of the local papers. The stunt brought extra patrons . . . Al Mitchell, Paradise manager, had a real flash front for his showing of "M." The letter itself was in outstanding red color which proved a crowd-stopper, resulting in a good week's business in spite of the hot spell.

Coming and going on vacation: Helen Simpson, Paramount; Ted Ross, JARO; Norman Duncan, Strand; Nora Ross, MGM; Bill Grant, RKO; Bob Matherson, Marpole; Mickey Goldin, Studio; Al Jenkins, Vogue; Ernie Myers, Rex; Leslie Mathers, Odeon district office; Art Grayburn, Plaza; Norma Flood, Paradise; Bill Gillespie and Bob Foster, Orpheum; Harvey Levin, Famous Player art shop, and Phyllis Manson and Myrtle Marten, Odeon Hastings . . . Dorothy Pomeroy, Theatre Confections, Ltd., secretary, will marry Stewart McLennan of Vancouver July 27, and John Bernard, Odeon district booker, will marry Elsie Sauer July 21. The latter honeymoon couple will take an Alaska trip.

L. M. Bleackley, vice-president of Perkins Electric, was here on his first visit to look over their newly absorbed Gaumont-Kalee situation in Vancouver. He said that the company will move into larger quarters shortly . . . Judith Ames, who was discovered by Paramount's talent scout and is now a member of the Golden Circle, spent many years in Vancouver . . . Arthur Fitzgibbons of Toronto was appointed western drive-in concession manager for Famous Players. He will headquartered in Winnipeg . . . Andy Rouse, formerly with Odeon district office here, is the new Winni-

peg manager of Theatre Confections, which is a subsidiary of Famous Players . . . John Stobart, manager of the Metro, New Westminster, resigned and will join Imperial Tobacco Co. in Vancouver. Odeon has not yet appointed his replacement.

Leslie Mathers has resigned from the Odeon district office and will join the story department of radio station CKWX in Vancouver . . . Norman Egilson is a new member of the Vogue Theatre staff, replacing Tommy Boudreau, who was promoted to assistant manager at that theatre . . . Bill Burns of Confections, Ltd., is concession manager at the Starlight Drive-In at Nanaimo . . . Sam Stoba resigned from Empire-Universal and joins Theatre Confections as shipper . . . Louis Segal, Monogram sales representative, was a visitor to Monogram's studios in Hollywood on his vacation.

Quick-thinking circus attendants averted what could have been a major tragedy at the Clyde Beatty show playing here. A huge light, inches from the dry canvas roof of the "big top," short-circuited and threw out a large arc of sparks. Hundreds of children and adults sat stunned and then started to move to the exits. The wires were lowered to the ground and the fire threat stamped out. There was no panic and the show went on. The circus had a capacity week's business here.

USC Group Expects Films To Replace School Texts

MONTREAL—A group of University of Southern California professors and students, who hope to revolutionize the teaching profession through the use of films, sailed for Cherbourg July 4 aboard the Greek Line steamer *Canberra*. Headed by Dr. Adolphe Pervy of the university's teaching staff, the students believe films will some day replace dull textbooks in most schools.

Dr. Pervy said on the trip overseas they plan to do a series of French language teaching films. The university official added there were too many students yawning and falling asleep in the classrooms because the present mode of teaching was dull and uninteresting. On his return to the United States, Dr. Pervy said he would have to do months of research for material to be used with the films. Assisting him is an SC student, Kurt Rosenbaum. Star of the film will be pretty Gloria Ellexson, considered one of the top university baton twirlers in the country.

Dr. Pervy also plans to use his educational films on television and will extend the distribution to include schools in Canada. They plan to be overseas until October. The students explained that the group is a non-profit organization, made up of members of the club at the university. They are all paying their own way and are carrying on the work in the interests of advancing education in North America.

'Mood Music' Revived

"Mood Music," one of the standbys of silent picture days, was revived and slightly adapted by George Stevens during the making of "A Place in the Sun" at Paramount.

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Postage-paid reply cards for your further convenience in obtaining information are provided in The MODERN THEATRE RED KEY SECTION (Nov. 18, 1950).

MARITIMES

The Opera House of the B&L chain at St. George, N. B., is now open on Saturday nights only. This was the only theatre in St. George for many years but the Capitol has replaced it as the No. 1 house of B&L in town. Thursday is the weekly giveaway day at the Capitol. Single bills prevail, with three changes per week. A policy of singles also rules for the weekend shows at the Opera House.

Numerous maritimes theatres are evidencing frequent changes of cashiers these days. Managers say a girl is either inefficient, or does not like the work and makes a change herself and they are finding it difficult to link efficiency and permanency in their box-office personnel. At one theatre there have been a dozen different cashiers during the past year, providing a sharp contrast to one cashier with a dozen years in the same stall . . . Manager Bert Girouard of the Amherst, N. S., Paramount and Capitol is a florist at heart and is using window boxes with blooming flowers for natural decorations at the two theatres.

Mayor Charlie Staples, owner of the Queen Theatre, played a leading role when a new postoffice was formally opened at St. Stephen, N. B. Incidentally, the border office of the unemployment insurance commission has been moved from the second floor of the Queen Theatre to the new post-office. The old postoffice was immediately next to the Queen . . . All three brothers of Louie Comeau of the projection staff of the Mayfair, St. John, went in for automotive mechanics but Louie headed into projection mechanics and away from the lead established by his father, long-time operator of a car repair shop in St. John.

Herman McArthur, who was active in film distribution at St. John for about 40 years, is now serving RKO in a consultant capacity at the St. John exchange. He has been attached to that company for about 25 years and was manager for some years until forced to toss in the towel because of heart trouble, with his doctor ordering him to cut down his business activities by 75 per cent. Because of a long record for square dealing, exhibitors from all parts of the Maritimes still look for Herman when visiting St. John on business or pleasure. For several years he was based at Halifax. He was succeeded as manager at St. John for the Maritimes by Harry Cohen, who is now RKO manager in Montreal. Cohen was followed by the present manager, A. Lee-White. Before becoming manager of the RKO branch in St. John, McArthur was booker and office manager there for many years and was also a salesman.

Now—from Herman first to Herman last, and old friends at that—Capt. Sam Herman, manager of the Lunenburg, N. S., Capitol for the Spencer chain, is looking to the terra firma for both his occupation and hobbies these days. For his extracurricular activity, he's a farmer in the environs of Lunenburg and has a garden in which he grows vegetables and native fruits. Doing the work in the plot himself, for relaxation he likes a game of auction forty-fives with some old seafaring pals in the Capitol Theatre office or at home. He's 86 but spry and, before settling down to the land, he was active as

a skipper of sailing vessels out of Lunenburg, the No. 1 fishing port of the Maritimes. The bulky and robust ex-mariner continues to be known as "Cap'n" by his patrons at the theatre.

A three-day school for projectionists was held recently at Amherst, N. S. The instructors were H. E. Brownell of Chester and E. A. Fraser of New Glasgow . . . For Mondays to Thursdays inclusive, the matinees at the Queen, St. Stephen, begin at 12:30. The other two afternoons the single show starts at 2:00. Both night shows are at 7:00 and 9:00 except on Saturdays, when they start at 6:30 for the first show. Single bills prevail at this Staples border house except Fridays and Saturdays, when a western is added. Other changes are Mondays and Wednesdays, when they try to appeal to the Calais side of the St. Croix river.

OTTAWA

Mr. and Mrs. Joe Saxe of Ottawa entertained Billy De Wolfe, the film comic, during his visit to the Canadian Capital . . . When he fell down a 15-foot shaft outside the Odeon late one night recently, Samuel G. Macy sustained injuries which required hospitalization . . . Casey Swedlove, proprietor of the Linden, added a stage attraction, the McDougall Marionette show, to his Saturday night show (7). The screen feature was "Comanche Territory." Saturday night vaudeville is being booked quite often there.

The Rev. R. W. Armstrong is again conducting Protestant church services on Sunday nights at the Britannia Drive-In under an arrangement with 20th Century Theatres. The religious programs are being held rain or clear, as in the case of week-night film shows . . . Manager Ernie Warren of the Elgin had such crowds for "Fabiola" that the Italian production was held for a second week July 9 . . . Morris Berlin, owner of the Somerset, had something for the first 300 children at the matinee July 9 of "Northwest Mounted Police." The gifts were miniature airplanes that really fly.

A complete new double bill was presented each day at the Imperial, a 20th Century Theatres unit, for its Wild West week. A typical program was "The Last Roundup" and "Mark of the Lash." There were good crowds . . . The large Capitol under the direction of T. R. Tubman had something outside of the usual line in the midnight stage presentation of "Seance of Wonders," featuring Dr. Zomb. The bill was completed with the screen feature, "The Monster Walks," an oldtimer. The stage show drew a crowd of 1,500.

Film Festival Continues

TORONTO—The Summer Film Festival, with weekly changes of program, continued at the International Cinema with presentation of "Kind Hearts and Coronets" and "Faust and the Devil." At the Towne Cinema, also operated by Mrs. Yvonne Taylor, a bill consisting of "Five" and "Dance Magic" was held for a second week.

BOXOFFICE BOOKING GUIDE

Alphabetical Index of Feature Releases

A time-saving guide for exhibitors who know a picture's title, but not its distributor. Month of release adds to the facility. Pertinent booking data on all of these pictures, in the order of release by company, appears in the Feature Chart.

A

Abbott and Costello Meet the Invisible Man (U-1) ... Mar.
Abilene Trail (Mono) ... Feb.
According to Mrs. Hoyt (Mono) ... May
Ace in the Hole (Para) ... July
Air Cadet (U-1) ... Mar.
Al Jennings of Oklahoma (Col) ... Mar.
Alice in Wonderland (RKO) ... Aug.
All About Eve (20-Fox) ... Nov.
Along the Great Divide (WB) ... June
American Guerrilla in the Philippines (20-Fox) ... Dec.
Apache Grums (U-1) ... June
Appointment With Danger (Para) ... May
As Young as You Feel (20-Fox) ... June
At War With the Army (Para) ... Jan.

B

Badman's Gold (UA) ... Apr.
Bandit Queen (LP) ... Dec.
Bedtime for Bonzo (U-1) ... Feb.
Belle La Grand (Rep) ... Jan.
Best of the Badmen (RKO) ... June
Between Midnight and Dawn (Col) ... Oct.
Big Gusher (Col) ... July
Bird of Paradise (20-Fox) ... Mar.
Blazing Bullets (Mono) ... May
Blazing Sun, The (Col) ... Nov.
Blue Blood (Mono) ... Jan.
Blue Lamp, The (UA) ... Mar.
Blue Busters (Mono) ... Oct.
Bonanza Town (Col) ... July
Border Outlaws (UA) ... Nov.
Border Rangers (LP) ... Oct.
Born Yesterday (Col) ... Feb.
Bowery Battalion (Mono) ... Jan.
Branded (Para) ... Jan.
Brave Bulls, The (Col) ... May
Breakthrough (WB) ... Dec.
Buckaroo Sheriff of Texas (Rep) ... May
Bullfighter and the Lady (Rep) ... May

C

California Passage (Rep) ... Dec.
Call of the Klondike (Mono) Dec.
Call Me Mister (20-Fox) ... Feb.
Canyon Raiders (Mono) ... Apr.
Captain Horatio Hornblower (WB) ... Aug.
Casa Manana (Mono) ... June
Cassino to Korea (Para) ... Oct.
Cattle Drive (U-1) ... Aug.
Cavalry Scout (Mono) ... May
Cause for Alarm (MGM) ... Feb.
Chain Gang (Col) ... Nov.
Cherokee Uprising (Mono) ... Oct.
China Corsairs (Col) ... June
Circle of Danger (UA) ... Mar.
Cloudburst (UA) ... Aug.
Colorado Ambush (Mono) ... Jan.
Comin' Round the Mountain (U-1) ... July
Company She Keeps, The (RKO) ... Jan.
Copper Canyon (Para) ... Oct.
Counterspy Meets Scotland Yard (Col) ... Feb.
Cry Danger (RKO) ... Feb.
Cuban Fireball (Rep) ... Mar.
Cyclone Fury (Col) ... Aug.
Cyrano de Bergerac (UA) ... July

D

Dakota Kid, The (Rep) ... July
Dallas (WB) ... Dec.
Danger Zone (LP) ... Apr.
Dark City (Para) ... Oct.
Dark Highway (RKO) ... Aug.
Dear Brat (Para) ... June
Desorted (U-1) ... Nov.
Dial 1119 (MGM) ... Nov.
Disc Jockey (Mono) ... July
Double Crookedone (U-1) ... Apr.
Double Deal (RKO) ... Jan.

E

Elephant Stampede (Mono) ... Aug.
Emergency Wedding (Col) ... Nov.
Enforcer, The (WB) ... Feb.
Excuse My Dust (MGM) ... June
Experiment Alcatraz (RKO) ... Nov.

F

Fabiola (UA) ... June
Father's Little Dividend (MGM) ... Apr.
Father's Wild Game (Mono) Dec.
Father Takes the Air (Mono) ... June
Fat Man, The (U-1) ... May
Fighting Coast Guard (Rep) ... June
Fingerprints Don't Lie (LP) ... Feb.
Fireball, The (20-Fox) ... Oct.
First Legion, The (UA) ... May
Flame of Stamboul (Col) ... Mar.
Flying Leathernecks (RKO) ... Aug.
Flying Missile, The (Col) ... Jan.
Follow the Sun (20-Fox) ... May
Footlight Varieties (RKO) ... Apr.
For Heaven's Sake (20-Fox) ... Dec.
Fort Dodge Stampede (Rep) ... Aug.
Fort Savage Raiders (Col) ... Mar.
Fort Worth (WB) ... July
Four in a Jeep (UA) ... Aug.
14 Hours (20th-Fox) ... Apr.
Francis Goes to the Races (U-1) ... July
Frenchis (U-1) ... Jan.
Frisco Tornado (Rep) ... Oct.
Frogmen, The (20-Fox) ... July
Fugitive Lady (Rep) ... Aug.
Fuller Brush Girl, The (Col) ... Oct.
Fury of the Congo (Col) ... Apr.

G

Gambling House (RKO) ... Jan.
Gasoline Alley (Col) ... Jan.
Gene Autry and the Mounties (Col) ... Jan.
Ghost Chasers (Mono) ... Apr.
G. I. Jane (LP) ... July
Glass Menagerie, The (WB) ... Oct.
Go for Broke! (MGM) ... May
Golden Salamander, The (UA) ... Dec.
Goodbye, My Fancy (WB) ... May
Great Caruso, The (MGM) ... Apr.
Great Manhunt, The (Col) ... Jan.
Great Missouri Raid, The (Para) ... Feb.
Groom Wore Spurs, The (U-1) ... Mar.
Grounds for Marriage (MGM) ... Jan.
Guy Who Came Back, The (20th-Fox) ... July
Gypsy Fury (Mono) ... Mar.

H

Half Angel (20-Fox) ... June
Halls of Montezuma (20-Fox) ... Jan.
Hamlet (U-1) ... Oct.
Happy Go Lovely (RKO) ... July
Hard, Fast and Beautiful (RKO) ... June
Harriet Craig (Col) ... Nov.
Harvey (U-1) ... Jan.
Havana Rose (Rep) ... Aug.
Heart of the Rockies (Rep) ... Mar.
Her Ran All the Way (UA) ... July
Her First Romance (Col) ... May
He's a Cockeyed Wonder (Col) ... Dec.
Highway 301 (WB) ... Jan.
Highwayman, The (Mono) ... Aug.
His Kind of Woman (RKO) ... July
Hit Parade of 1951 (Rep) ... Oct.
Holiday Rhythm (LP) ... Oct.
Hollywood Story (U-1) ... June
Home Town Boy (LP) ... Aug.
Home Town Story (MGM) ... May
Honeychile (Rep) ... Aug.
Hoodlum, The (UA) ... June
Hot Rod (Mono) ... Oct.
House on Telegraph Hill (20-Fox) ... June
Hunt the Man Down (RKO) ... Jan.
Hurricane Island (Col) ... July

I

I Can Get It for You Wholesale (20-Fox) ... Apr.
I Was an American Spy (Mono) ... Apr.
I Was a Communist for the FBI (WB) ... May
I'll Climb the Highest Mountain (20-Fox) ... Feb.
I'll Get By (20-Fox) ... Oct.
In Old Amarillo (Rep) ... May
Inside Straight (MGM) ... Mar.
Inside the Walls of Folsom Prison (WB) ... June

Insurance Investigator (Rep)

... Mar.

Iron Man (U-1) ... Aug.

J

Jackpot, The (20-Fox) ... Nov.
Jean of Arc (RKO) ... Nov.
Joe Palooka in the Squared Circle (Mono) ... Nov.

Jungle Headhunters (RKO) ... June

K

Kangaroo Kid, The (UA) ... Oct.
Kansas Raiders (D-1) ... Nov.

Katie Did It (U-1) ... May

Kentucky Jubilee (LP) ... May

Kefauver Crime Investigation (20-Fox) ... Apr.

Killer That Stalked New York (Col) ... Dec.

Kim (MGM) ... Jan.

Kind Lady (MGM) ... June

King Solomon's Mines (MGM) ... Nov.

Kon-Tiki (RKO) ... Apr.

Korea Patrol (UA) ... Jan.

L

Last of the Buccaneers (Col) ... Oct.

Last Outpost, The (Para) ... May

Law and the Lady (MGM) ... July

Law of the Badlands (RKO) ... Jan.

Leave It to the Marines (LP) ... Aug.

Lemon Drop Kid, The (Para) ... Apr.

Let's Dance (Para) ... Nov.

Let's Go Navy (Mono) ... July

Lightning Guns (Col) ... Dec.

Lightning Strikes Twice (WB) ... Mar.

Lion Hunters, The (Mono) ... Mar.

Little Big Horn (LP) ... Jun.

Long Dark Hall, The (UA) ... Apr.

Lorna Doone (Col) ... June

Lost Continent, The (LP) ... July

Lucky Nick Cain (20-Fox) ... Mar.

Lullaby of Broadway (WB) ... Mar.

M

"M" (Col) ... Mar.

Ma and Pa Kettle Back on the Farm (U-1) ... Apr.

Macbeth (Rep) ... Nov.

Mad Wednesday (RKO) ... Oct.

Magnificent Yankee, The (MGM) ... Feb.

Man From Planet X, The (UA) ... Apr.

Man From Sonora (Mono) ... Mar.

Man Who Cheated Himself, The (20-Fox) ... Jan.

Man With My Face (UA) ... Jun.

Mark of the Renegade (U-1) ... Aug.

Mask of the Avenger (Col) ... July

Mask of the Dragon (LP) ... Mar.

Mating Season, The ... Mar.

Milkman, The (U-1) ... Nov.

Million Dollar Pursuit (Rep) ... May

Miniver Story, The (MGM) ... Oct.

Missing Women (Rep) ... Feb.

Misourians, The (Rep) ... Nov.

Mister Drake's Dusk (UA) ... Aug.

Mister SBO (20-Fox) ... Oct.

Mister Universe (UA) ... Jan.

Modern Marriage, A (Mono) ... Oct.

Molly (Para) ... Apr.

Montana Desperadoes (Mono) ... June

Mr. Belvedere Rings the Bell (20-Fox) ... Aug.

Mr. Music (Para) ... Dec.

Mrs. O'Malley and Mr. Malone (MGM) ... Dec.

Mudlark, The (20th-Fox) ... Jan.

My Forbidden Past (RKO) ... Apr.

My Outlaw Brother (UA) ... Mar.

My True Story (Col) ... Mar.

Mystery Submarine (U-1) ... Dec.

N

Naughty Arlette (UA) ... Mar.

Navy Bound (Mono) ... Mar.

Nevada Badmen (Mono) ... May

Never a Dull Moment (RKO) ... Nov.

Never Get By (20-Fox) ... Oct.

Never Trust a Gambler (Col) ... Aug.

New Mexico (UA) ... May

Next Voice You Hear ...

The (MGM) ... Oct.

Night into Morning (MGM) ... June

Night Riders of Montana (Rep)

... Feb.

No Highway in the Sky (20-Fox) ... Aug.

No Questions Asked (MGM) ... June

No Way Out (20-Fox) ... Oct.

North of the Great Divide (Rep) ... Nov.

O

Obsessed (UA) ... Aug.

Odette (UA) ... May

Of Men and Music (20-Fox) ... Mar.

Oh! Susanna (Rep) ... Mar.

Oklahoma Justice (Mono) ... Aug.

Oliver Twist (UA) ... Apr.

On Moonlight Bay (WB) ... July

On the Loose (RKO) ... July

On the Riviera (20-Fox) ... May

One Minute to Twelve (UA) ... Oct.

One Too Many (Hallmark) ... Jan.

Only the Valiant (WB) ... Apr.

Operation Disaster (U-1) ... Feb.

Operation Pacific (WB) ... Jan.

Operation X (Col) ... Feb.

Outlaw Gold (Mono) ... Nov.

Outlaws of Texas (Mono) ... Dec.

Outrage (RKO) ... Oct.

P

Pagan Love Song (MGM) ... Dec.

Painted Hills, The (MGM) ... May

Pardon My French (UA) ... July

Passage West (Para) ... July

Payment on Demand (RKO) ... Mar.

Peking Express (Para) ... Aug.

People Against O'Hara (MGM) ... Aug.

Pickup (Col) ... Aug.

Pier 23 (LP) ... Apr.

Prairie Roundup (Col) ... Jan.

Prehistoric Women (UA) ... Nov.

Prelude to Fame (U-1) ... Dec.

Pride of Maryland (Rep) ... Jan.

Prince Who Was a Thief (U-1) ... July

Prowler, The (UA) ... May

Pygmy Island (Col) ... Nov.

Q

Quebec (Para) ... Apr.

Queen for a Day (UA) ... Apr.

R

Raiders of Tomahawk Creek (Col) ... Oct.

Raton Pass (WB) ... Apr.

Rawhide (20-Fox) ... May

Redhead and the Cowboy (The) ... Mar.

Revenue Agent (Col) ... Feb.

Rhythm Inn (Mono) ... Feb.

Rich, Young and Pretty (MGM) ... Aug.

Ridin' the Outlaw Trail (Col) ... Mar.

Right Cross (MGM) ... Oct.

Rio Grande (Rep) ... Nov.

Rio Grande Patrol (RKO) ... Oct.

Roaring City (LP) ... May

Rocky Mountain (WB) ... Nov.

Rodeo King and the Santeria (Rep) ... July

Rough Riders of Durango (Rep) ... Dec.

Rogue River (UA) ... Nov.

Rookie Fireman, The (Col) ... Oct.

Royal Wedding (MGM) ... Mar.

Rustlers on Horseback (Rep) ... Oct.

S

Saddle Legion (RKO) ... Apr.

St. Benny, the Dip (UA) ... June

Samson and Delilah (Para) ... Mar.

Santa Fe (Col) ... Apr.

Savage Drums (LP) ... June

Scar, The (UA) ... Apr.

Sealed Cargo (RKO) ... May

Second Face, The (UA) ... Oct.

Second Woman, The (UA) ... Mar.

Secret of Convict Lake, The (20-Fox) ... Aug.

Secrets of Monte Carlo (Rep) ... June

September Affair (Para) ... Feb.

Short Grass (Mono) ... Dec.

Show Boat (MGM) ... July

Sierra Passage (Mono) ... Dec.

Silver City (Col) ... June

Silver City, Banana (Rep) ... Mar.

Sinatra (LP) ... July

Sisterhood Rosenberg (UA) ... Aug.

Y

Yank in Korea, A (Col) ... May

Yes Sir, My Rock (LP) ... July

You're in the Navy Now (U-1) ... Oct.

20-Fun ... Aug.

Yellow Manhunt (MGM) ... Jun.

THE EXHIBITOR HAS HIS SAY

ABOUT
PICTURES

An open forum in which, for the most part, exhibitors report on subsequent-run showings of pictures. One (*) denotes a new contributor; two (**) is one who has been reporting for six months or longer; three (*** a regular who has been reporting for one year or more. These columns are open to all exhibitors.

COLUMBIA

Beware of Blondie (Col)—Penny Singleton, Arthur Lake, Larry Simms. This is one of the poorest Blondies we have had, and the best are none too good. It is the same old stuff—knock the mailman down etc. Played Wed., Thurs. Weather: Fair.—Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town and rural patronage. ***

Last of the Buccaneers (Col)—Paul Henreid, Jack Oakie, Karin Booth. We played this in Tilbury and Belle River at the same time. Both places were way below average at the boxoffice. Played Fri., Sat. Weather: Fine.—Harland Rankin, Rankin Enterprises, Chatham, Ont. General patronage. ***

Petty Girl, The (Col)—Robert Cummings, Joan Caulfield, Elsa Lanchester. Here's a honey of a little comedy that pleased the few that came out as much as anything I've run in months. Compliments were numerous, customers scarce. The production, color, stars, story etc. are tops, but there was too much similarity in the trailer of this and the one on "The Girl From Jones Beach," which we played earlier. Many thought they had seen this but were actually only confused. Several that I talked to going in were afraid it was going to be a musical, but came out bubbling over. Don't pass it up, but use every angle to sell it. Played Sun., Mon. Weather: Fair.—Bob Walker, Uintah Theatre, Fruita, Colo. Rural patronage. ***

Santa Fe (Col)—Randolph Scott, Janis Carter, Jerome Courtland. Randy has got a little corner, but even at that, this is fine for a small town. Business was below average, due to graduation week. "Molly" (Para) was co-featured and certainly was no help. Played Fri., Sat. Weather: Balmy and clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town and rural patronage. **

LIPPERT PRODUCTIONS

Kentucky Jubilee (LP) — Jerry Colonna, Jimmy Ellison, Vince Barnett. This is simply awful. Colonna loused it up plenty. Park it in the can and go fishing. If you show it, make yourself scarce. What did I do to deserve this?—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town and rural patronage. ***

Square Dance Jubilee (LP)—Don Barry, Mary Beth Hughes, Wally Vernon. This is a show that will do okay where a western goes. The musical numbers are numerous and well done. It failed to draw here. Played Fri., Sat. Weather: Perfect.—D. W. Trisko, Ritz Theatre, Jerome, Ariz. Mining patronage. ***

METRO-GOLDWYN-MAYER

Blossoms in the Dust (MGM)—Reissue. Greer Garson, Walter Pidgeon. This reissue is good enough so that we are satisfied that we booked it. All comments on it were good. Played Sat., Sun. — Charles E. Bennewitz, Royal Theatre, Royalton, Minn. Rural patronage. ***

Devil's Doorway (MGM)—Robert Taylor, Louis Calhern, Edgar Buchanan. I played this the night before Memorial day, on Tuesday, a giveaway night; with a Roy Rogers, "Heart of the Rockies" (Rep). The combination did okay and business was above average. Played just the one day. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town and rural patronage. ***

Dial 1119 (MGM)—Marshall Thompson, Virginia Field, Andrea King. I can't say much for this one. Movies May Be Getting Better Than Ever, but this one sure slipped. It might please a few, but in these times, just a few don't pay the bills. This one came out Red. Played Wed., Thurs. Weather: Warm. — Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town and rural patronage. ***

King Solomon's Mines (MGM)—Stewart Granger, Deborah Kerr, Richard Carlson. This played against a Legion-sponsored "Bingo," the local J-C's band concert, and Lulubelle and Scotty in the trade area to our biggest three days of non-holiday business on record. It was tops here and comments were divided, from good to excellent. It rates extra. Played Sat., Sun., Mon. Weather: Hot and windy.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patronage. ***

Life of Her Own, A (MGM)—Lana Turner, Ray Milland, Tom Ewell. This is another well-made show that drew only the few that go for a show of this type. The acting is good, the story had a fair plot, but business was an odor. I guess everyone will eventually live and learn and let this type stay in the can. Played Fri., Sat. Weather: Perfect.—D. W. Trisko, Ritz Theatre, Jerome, Ariz. Mining patronage. ***

Royal Wedding (MGM)—Fred Astaire, Jane Powell, Peter Lawford. I was very disappointed in this one. It did not do as well as "Kim," with a holiday to help. I played it right up to availability but one week's playtime south and north of me cooked my goose. Played Wed., Thurs. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town and rural patronage. ***

Side Street (MGM)—Farley Granger, Cathy O'Donnell, James Craig. This was not bad but our patrons don't get enthused over mysteries and melodramas. It had no draw.—Charles E. Bennewitz, Royal Theatre, Royalton, Minn. Rural patronage. ***

Three Guys Named Mike (MGM)—Jane Wyman, Van Johnson, Howard Keel. This is a fair comedy which failed to draw any extra business. I broke even on it. Played Sun., Mon. Weather: Good.—E. M. Frei-

They Like Barbara Bates And Also 'Quicksand'

QUICKSAND (UA) — Mickey Rooney, Jeanne Cagney, Barbara Bates. From my viewpoint, this is certainly one of the best of its kind I have ever seen. The customers must have liked it, too, for it held average in midweek—and that, in these days, is good. Every young man should see this, as it clearly shows how one small misstep in crime can lead to a higher crime and on to still higher and more serious crimes. It surely does teach a wonderful lesson. They really liked this newcomer, Barbara Bates. How's about an autographed picture, Barbara, to stand in my lobby. We think that much of you! Played Wed., Thurs. Weather: Rain one night.—I. Roche, Vernon Theatre, Vernon, Fla. Small town and rural patronage. ***

He and Staff Take Month With House Dark

When D. W. Trisko gets ready to give his staff vacations, he does it all at once by closing his Ritz Theatre at Jerome, Ariz. for a month. This enables everyone to get away, including himself, and since this is the hot season for his locality, probably has more advantages than to keep open with a vacation-reduced staff.

burger, Dewey Theatre, Dewey, Okla. Small town patronage. ***

PARAMOUNT

Dear Wife (Para)—William Holden, Joan Caulfield, Edward Arnold. This is a swell comedy for the whole family—the type we are proud to play. All comments on it were favorable. We played it midweek.—Charles E. Bennewitz, Royal Theatre, Royalton, Minn. Rural patronage. ***

Fancy Pants (Para)—Bob Hope, Lucille Ball, Bruce Cabot. It's a dandy. My folks laughed long and loud and they all turned out. Business was excellent and Lucille Ball a hit, as usual. Played Fri., Sat., Sun. Weather: Okay.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town and rural patronage. ***

Let's Dance (Para) — Betty Hutton, Fred Astaire, Roland Young. Such paper and a poor trailer for selling to small town patrons! "Dance" in the title, "dance" all the way through the trailer, and every bit of paper on it likewise means no appeal in the material or title—but what a nice movie! It is good from all angles and comments were excellent. Too many school activities here and the wrong title gave us the lowest Sun., Mon., gross in 41 weeks. Weather: Warm and windy.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patronage. ***

Molly (Para)—Gertrude Berg, Philip Loeb, Eli Mintz. If you got stuck on your Security Service deal, be sure and cancel it, unless you are in a locality where the Goldbergs are important. I had walkouts galore. Played Fri., Sat. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town and rural patronage. ***

Mr. Music (Para)—Bing Crosby, Nancy Olson, Charles Coburn. If I have ever seen a lousier picture, I can't remember it. Not one song or scene is worth a whoop. This picture smells. Why do they make good stars work in such tripe? Three beautiful evenings wasted. Played Sun., Mon., Tues. Weather: Perfect. — Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town patronage. ***

September Affair (Para)—Joan Fontaine, Joseph Cotten, Francoise Rosay. This is the sleeper of the year for us. More women came and lived a big love affair than we even dreamed possible. They are still talking about it. Not for the average small town but a hit here. Played Wed., Thurs. Weather: Cool. — Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patronage. ***

RKO RADIO

Bride for Sale (RKO)—Claudette Colbert, Robert Young, George Brent. This is a dandy comedy and much better than I anticipated. It's not a big picture but your patrons will thoroughly enjoy it. Played Fri., Sat. Weather: Wet—and I mean Wet.—Bill Leonard Theatre, Cedar Vale, Kas. Small town and rural patronage. ***

Capture, The (RKO)—Lew Ayres, Teresa Wright, Victor Jory. This is just another action picture which no one seemed interested in seeing. Business was poor. Played Fri.,

Sat. Weather: Good. — E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patronage. ***

Every Girl Should Be Married (RKO) — Cary Grant, Franchot Tone, Betsy Drake. This is a nice comedy that did fairly good business over the weekend. Cary Grant is always a pull in these parts, and I am pleased to see Betsy Drake again. Why don't we see more of this fine young lady? Played Fri., Sat. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Town and mining patronage. ***

Joan of Arc (RKO)—Ingrid Bergman, Jose Ferrer, Francis L. Sullivan. We lost at advance prices on this and likewise on the return engagement. The running time is now 118 minutes on it, so exhibitors please take note. Comments okay. Played Tues., Wed. Weather: Rain and cool.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patronage. ***

Payment on Demand (RKO)—Bette Davis, Barry Sullivan, Jane Cowl. Bette Davis puts on a good show but played to only a few customers. Too many dislike her type of shows here. I guess we'll lay off her type for a while. Played Sun., Mon. Weather: Perfect.—D. W. Trisko, Ritz Theatre, Jerome, Ariz. Mining patronage. ***

Rio Grande Patrol (RKO)—Tim Holt, Richard Martin, Jane Nigh. This is a good western which pleased the Fri.-Sat. crowds and business was good. So was the weather.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patronage. ***

Thing From Another World, The (RKO)—Kenneth Tobey, Margaret Sheridan, James Young. This is a real chiller that pleased all. Business was solid for the first time in weeks. I doubled it with "Walk Softly, Stranger" and Sunday was sluggish but Monday snapped back to put this bill over. Play it. Weather: Clear but windy.—Don Donohue, Novato Theatre, Novato, Calif. Small town and rural patronage. ***

Woman's Secret, A (RKO) — Maureen O'Hara, Melvyn Douglas, Gloria Grahame. Not too bad a show but no fireworks. It paid its way. Perhaps the title did not suit most of the patrons. The best part of the show was the singing by Gloria. Played Sun., Mon. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Town and mining patronage. ***

REPUBLIC

Bells of Coronado (Rep)—Roy Rogers, Dale Evans, Pat Brady. This is one of Roy's best. It has plenty of action, humor and some good singing by the Sons of the Pioneers. These three ingredients are bound to make it go over big with the rural patrons in the smaller towns. It has some beautiful color, too. Played Fri., Sat. Weather: Rainy.—I. Roche, Vernon Theatre, Vernon, Fla. Small town and rural patronage. ***

Flaming Fury (Rep)—Roy Roberts, George Cooper, David Wolfe. I played this with a Roy Rogers western and can't say I was happy with the boxoffice results. Played Fri., Sat.—Harland Rankin, Rankin Enterprises, Chatham, Ont. General patronage. ***

Here's One to Please In Baseball Season

KILL THE UMPIRE (Col) — William Bendix, Una Merkel, Ray Collins. A picture of this type never fails to please our patrons and is especially suitable for the baseball season. It drew above average attendance. Played Sat., Sun.—Charles E. Bennewitz, Royal Theatre, Royalton, Minn. Rural patronage. ***

North of the Great Divide (Rep) — Roy Rogers, Penny Edwards, Gordon Jones. Rogers did a little better for us this time. A change in locale and story helped. Played Tues., Wed. Weather: Okay. — Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town and rural patronage. ***

20th CENTURY-FOX

Big Lift, The (20th-Fox) — Montgomery Clift, Paul Douglas, Cornell Borchers. This was advertised as, "Not a War Story," which helped attendance. Paul Douglas is outstanding and comments were all good. It has a fine assortment of wise cracks. Played Fri., Sat., Sun. Weather: Okay.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage. ***

Bird of Paradise (20th-Fox) — Louis Jourdan, Debra Paget, Jeff Chandler. Here is a good picture in Technicolor which failed to draw. I think it lacked star power. Business was poor. Played Sun., Mon. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patronage. ***

Fighting Man of the Plains (20th-Fox) — Randolph Scott, Bill Williams, Victor Jory. This is an excellent show that was loved by all. It packed them in both nights, due to the popularity of Randolph Scott and the Cinecolor. It is a good western, well acted and with a good story. Play it and feel how pleased your patrons—and your till—will look. Played Sun., Mon. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Man Who Cheated Himself, The (20th-Fox) — Lee J. Cobb, Jane Wyatt, John Dall. If you are looking for top-notch support, here it is. I played this under "Stars in My Crown" (MGM) and many thought this better. Don't pass it up. Played Sun., Mon.

Has Funniest Slapstick; Show a Laugh Riot

GOOD HUMOR MAN, THE (Col) — Jack Carson, Lola Albright, Jean Wallace. If the last reel of this doesn't wreck the place, then there is something wrong with all your patrons, as it is the funniest slapstick I've ever seen. In fact, it is funny all the way through it. I set in a Three-Stooge comedy with this and the whole show was a laugh riot. That is what they want these days—more laughs and better ones. This lineup has them. Played Sun., Mon. Weather: Rainy.—I. Roche, Vernon Theatre, Vernon, Fla. Small town and rural patronage. ***

Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town and rural patronage. ***

Panic in the Streets (20th-Fox) — Richard Widmark, Paul Douglas, Barbara Bel Geddes. This got by the first night okay but oh my, the second night! Pass it up or double it. Played Wed., Thurs.—Harland Rankin, Rankin Enterprises, Chatham, Ont. General patronage. ***

Three Came Home (20th-Fox) — Claudette Colbert, Florence Desmond, Patric Knowles. We were afraid of this one but the Fox record is still clear, as they have never pushed a phony onto us yet. It isn't as gruesome as expected, so don't be afraid of it.—Charles E. Bennewitz, Royal Theatre, Royalton, Minn. Rural patronage. ***

UNITED ARTISTS

Guilty of Treason (UA) — Charles Bickford, Paul Kelly, Bonita Granville. I think this type of picture is outmoded. We had no extra business and were disappointed. Played

Patrons on Way Out Praise the Show

10 CLIMB THE HIGHEST MOUNTAIN (20th-Fox) — Susan Hayward, William Lundigan, Rory Calhoun. This is one of the best pictures of the year and business was good. I played it three nights and business improved each night, an unusual thing to happen. It generally starts good and then drops off each night. Play it, and hear the people on their way out tell you how good the show was. Played Tues., Wed., Thurs. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patronage. ***

Mon., Tues.—Harland Rankin, Rankin Enterprises, Chatham, Ont. General patronage. ***

Jackie Robinson Story, The (UA) — Jackie Robinson, Ruby Dee, Louise Beavers. This picture is one we were proud to play. It is wholesome and is inspiring to baseball fans. Attendance was good. Played Sat., Sun.—Charles E. Bennewitz, Royal Theatre, Royalton, Minn. Rural patronage. ***

So This Is New York (UA) — Henry Morgan, Rudy Vallee, Hugh Herbert. This is murder and will get you more complaints than anything you'll run in months. I'm afraid it set the industry back ten years in Fruita. I doubled it with "Texas, Brooklyn and Heaven," which completed a bad evening as they complained it was too slow-moving and nothing to it. Played Wed., Thurs. Weather: Fair.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town and rural patronage. ***

UNIVERSAL-INTERNATIONAL

Curtain Call at Cactus Creek (U-I) — Donald O'Connor, Gale Storm, Walter Brennan. I'm sorry to say that Donald O'Connor doesn't mean much here, as business was below average for the Sunday change. The picture isn't too bad, but it wasn't worth the rental I paid for it. It is the story of a bunch of actors who got mixed up with a gang of outlaws, and there is lots of corn and gunplay. Played Sun., Mon. Weather: Cool.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Small town and surrounding area patronage. ***

WARNER BROS.

Backfire (WB) — Virginia Mayo, Gordon MacRae, Edmond O'Brien. I have never seen a more appropriate title. It sure backfired at the boxoffice. We had several walkouts, but on the second night, all two of them stayed. Played Wed., Thurs. Weather: Good.—Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town and rural patronage. ***

Rocky Mountain (WB) — Errol Flynn, Patrice Wymore, Scott Forbes. This is Flynn's best in many a moon. Friday was very poor, due to a special teen-age dance, but Saturday finished fairly strong. Played Fri., Sat. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town and rural patronage. ***

Stage Fright (WB) — Jane Wyman, Marlene Dietrich, Michael Wilding. Jane Wyman does another fine job with a story that really needs an artist. The male cast is weak, the title is misleading, but most of us liked it. However, there were not enough seeing it with me to let me out financially. It's an old Warner habit here. Played Wed., Thurs. Weather: Fine.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town and rural patronage. ***

Sugarfoot (WB) — Randolph Scott, Adele Jergens, Raymond Massey. This is a very good picture in beautiful color. Randolph Scott is a good drawing card in our situation. We had only favorable comments. Played Wed., Thurs. Weather: Good.—O. Fomby, Paula Theatre, Homer, La. Small town patronage. ***

FEATURE CHART

Feature productions by company in order of release. Number in square is national release date. Running time, as furnished by home offices, is in parentheses; checkup with local exchange is recommended. This is followed by release number, type of story and review date, which also serves as an index to Picture Guide Reviews. \diamond indicates BOXOFFICE Blue Ribbon Award Winner. \odot indicates color photography.

An interpretive analysis of lay and trade press reviews. The plus and minus signs indicate degree of merit only; audience classification not rated. Listings cover current reviews, brought up to date regularly. In the summary + is rated as 2 pluses, - as 2 minuses. + Very Good; + Good; ± Fair; - Poor; = Very Poor.

REVIEW DIGEST

| Ref. No. | M-G-M | Ref. No. | Type | Reviewed | REVIEW DIGEST | | | | | | | |
|----------|--|----------|-----------|----------|---------------|--------------------|---------|------------|--------------------|-------------------|---------------------|---------|
| | | | | | Boxoffice | Harrison's Reports | Variety | Film Daily | Hollywood Reporter | Parents' Magazine | New York Daily News | Summary |
| 6 | Right Cross (90) | 104 | Drama | 8-26-50 | + | + | + | + | + | + | + | + + |
| | June Allyson, Ricardo Montalban, Dick Powell | | | | | | | | | | | |
| 12 | To Please a Lady (102) | 105 | Comedy | 10- 7-50 | + | + | + | + | + | + | + | + + - |
| | Barbara Stanwyck, Clark Gable | | | | | | | | | | | |
| 12 | Miniver Story, The (104) | 106 | Drama | 10- 7-50 | + | ± | + | + | + | + | + | + + - |
| | Greer Garson, Walter Pidgeon | | | | | | | | | | | |
| 22 | Next Voice You Hear, The (83) | 110 | Drama | 6-10-50 | + | + | + | + | + | + | + | + + + |
| | James Whitmore, Nancy Davis | | | | | | | | | | | |
| 31 | Dial 1119 (75) | 107 | M'drama | 2-10-50 | + | ± | + | + | + | + | + | + + - |
| | Marshall Thompson, Virginia Field, Andres King | | | | | | | | | | | |
| 31 | Stars in My Crown (90) | 108 | Drama | 3- 4-50 | + | + | + | + | + | + | + | + + + |
| | Joel McCrea, Ellen Drew, Dean Stockwell | | | | | | | | | | | |
| 12 | Two Weeks With Love (93) | 108 | Mus-Com | 10-21-50 | + | + | + | + | + | + | + | + + + |
| | Jane Powell, Ricardo Montalban, Louis Calhern | | | | | | | | | | | |
| 24 | King Solomon's Mines (105) | 109 | Drama | 9-30-50 | + | + | + | + | + | + | + | + + + |
| | Stewart Granger, Richard Carlson, Deborah Kerr | | | | | | | | | | | |
| 31 | Mrs. O'Malley and Mr. Malone (69) | 111 | Comedy | 11-11-50 | + | + | + | + | + | + | + | + + - |
| | Marjorie Main, James Whitmore | | | | | | | | | | | |
| 22 | Pagan Love Song (77) | 112 | Musical | 12-23-50 | + | ± | ± | + | + | + | + | + + - |
| | Esther Williams, Howard Keel, Minna Gombell | | | | | | | | | | | |
| 12 | Watch the Birdie (72) | 113 | Comedy | 11-25-50 | + | + | + | + | + | + | + | + + - |
| | Red Skelton, Arlene Dahl, Ann Miller | | | | | | | | | | | |
| 12 | Grounds for Marriage (90) | 114 | Comedy | 12-16-50 | + | + | + | + | + | + | + | + + + |
| | Van Johnson, Kathryn Grayson, Paula Raymond | | | | | | | | | | | |
| 12 | Kim (113) | 115 | Drama | 12- 9-50 | + | + | + | + | + | + | + | + + + |
| | Errol Flynn, Dean Stockwell, Paul Lukas | | | | | | | | | | | |
| 31 | Magnificent Yankee, The (88) | 116 | Biog-Dr | 11-25-50 | + | + | + | + | + | + | + | + + + |
| | Louis Calhern, Ann Harding, Eduard Franz | | | | | | | | | | | |
| 12 | Vengeance Valley (82) | 117 | Superwest | 2- 3-51 | + | + | + | + | + | + | + | + + + |
| | Burt Lancaster, Robert Walker, Joanne Dru | | | | | | | | | | | |
| 21 | Cause for Alarm (73) | 118 | Drama | 1-27-51 | + | + | ± | + | - | + | + | + + + |
| | Loretta Young, Barry Sullivan, Bruce Cowling | | | | | | | | | | | |
| 9 | Three Guys Named Mike (90) | 119 | Comedy | 2-17-51 | + | + | + | + | + | + | + | + + + |
| | Jane Wyman, Van Johnson | | | | | | | | | | | |
| 12 | Inside Straight (87) | 120 | Hist-Dr | 3-10-51 | ± | ± | ± | + | + | ± | + | + + + |
| | David Brian, Arlene Dahl, Barry Sullivan | | | | | | | | | | | |
| 22 | Royal Wedding (93) | 121 | Musical | 2-10-51 | + | + | + | + | + | + | + | + + + |
| | Fred Astaire, Jane Powell, Peter Lawford | | | | | | | | | | | |
| 12 | Father's Little Dividend (82) | 124 | Comedy | 2-24-51 | + | + | + | + | + | + | + | + + + |
| | Spencer Tracy, Joan Bennett, Elizabeth Taylor | | | | | | | | | | | |
| 22 | Soldiers Three (92) | 126 | Drama | 3-24-51 | + | ± | + | + | + | + | + | + + + |
| | Walter Pidgeon, Stewart Granger, David Niven | | | | | | | | | | | |
| 12 | Great Coruso, The (110) | 127 | Opn-Biog | 4-21-51 | + | + | + | + | + | + | + | + + + |
| | Mario Lanza, Ann Blyth, Dorothy Kirsten | | | | | | | | | | | |
| 12 | Painted Hills, The (68) | 125 | Drama | 3-24-51 | ± | ± | + | + | - | ± | + | + + + |
| | Lassie, Paul Kelly, Gary Gray, Ann Doran | | | | | | | | | | | |
| 12 | Home Town Story (61) | 126 | Drama | 5-19-51 | ± | - | ± | - | ± | + | + | + + + |
| | Donald Crisp, Jeffrey Lynn | | | | | | | | | | | |
| 12 | Go for Broke! (92) | 129 | War-Dr | 3-31-51 | + | + | + | + | + | + | + | + + + |
| | Van Johnson, Warner Anderson | | | | | | | | | | | |
| 12 | Night into Morning (86) | 130 | Drama | 5-26-51 | + | ± | + | + | + | + | + | + + + |
| | Ray Milland, John Hodiak | | | | | | | | | | | |
| 12 | No Questions Asked (81) | 132 | Drama | 6- 9-51 | + | + | ± | + | + | ± | + | + + + |
| | Arlene Dahl, George Murphy | | | | | | | | | | | |
| 12 | Excuse My Dust (82) | 133 | Mus-Com | 5-26-51 | + | + | + | + | + | + | + | + + + |
| | Red Skelton, Sally Forrest | | | | | | | | | | | |
| 12 | Kind Lady (72) | 134 | Drama | 6-23-51 | + | + | + | + | + | + | + | + + + |
| | Ethel Barrymore, Maurice Evans | | | | | | | | | | | |
| 12 | Strictly Dishonorable (95) | 131 | Drama | 6-30-51 | + | + | + | + | + | + | + | + + + |
| | Ezio Pinza, Janet Leigh | | | | | | | | | | | |
| 12 | Show Boat (108) | 135 | Musical | 6- 9-51 | + | + | + | + | + | + | + | + + + |
| | Kathryn Grayson, Howard Keel | | | | | | | | | | | |
| 12 | Love and the Lady (104) | 136 | Comedy | 7-14-51 | ± | | | | | | | + + + |
| | Greer Garson, Michael Wilding | | | | | | | | | | | |
| 12 | Teresa (103) | 137 | Drama | 5- 3-51 | ± | ± | ± | + | ± | + | + | + + + |
| | Pier Angeli, John Ericson | | | | | | | | | | | |
| 12 | Rich, Young and Pretty (95) | 138 | Musical | 7- 7-51 | + | + | + | + | + | + | + | + + + |
| | Jane Powell, Vic Damone | | | | | | | | | | | |
| 12 | People Against O'Hara (103) | 139 | Drama | ..... |  |  |  |  |  |  |  |  |
| 12 | Toll Toret, The (78) | 140 | Drama | ..... |  |  |  |  |  |  |  |  |
| 12 | Strip, The (83) | 141 | Drama | ..... |  |  |  |  |  |  |  |  |
| 12 | Rich, Young and Pretty (95) | 142 | Musical | ..... |  |  |  |  |  |  |  |  |

| Ref. No. | MONOGRAM | Ref. No. | Type | Reviewed | REVIEW DIGEST | | | | | | | |
|----------|---|----------|---------|----------|---------------|--------------------|---------|------------|--------------------|-------------------|---------------------|---------|
| | | | | | Boxoffice | Harrison's Reports | Variety | Film Daily | Hollywood Reporter | Parents' Magazine | New York Daily News | Summary |
| 12 | Cherokee Uprising (57) | 4944 | Western | ..... |  |  |  |  |  |  |  | + + + |
| | Whip Wilson, Andy Clyde, Lois Hall | | | | | | | | | | | |
| 12 | Modern Marriage, A (66) | 5119 | Doc-Dr | 4- 2-50 | + | ± | + | + | + | + | + | + + + |
| | Robert Clarke, Reed Hadley, Margaret Field | | | | | | | | | | | |
| 22 | Hot Rod (61) | ..... | Drama | 10-28-50 | + | ± | + | + | + | + | + | + + + |
| | James Lydon, Gloria Winters, Art Baker | | | | | | | | | | | |
| 22 | Blues Busters (64) | 4916 | Comedy | 10-28-50 | + | ± | + | + | + | + | + | + + + |
| | Leo Gorcey, Adele Jergens, Huntz Hall | | | | | | | | | | | |
| 31 | Joe Palooka in the Squared Circle (63) | 5117 | Comedy | ..... | ± | ± | + | ± | ± | + | ± | + + + |
| | Joe Kirkwood Jr., James Gleason | | | | | | | | | | | |
| 12 | Southside 1-1000 (73) | AA17 | Drama | 10-14-50 | + | ± | + | + | + | + | + | + + + |
| | Don DeFore, Andrea King, George Tobias | | | | | | | | | | | |
| 22 | Outlaw Gold (51) | 4954 | Western | ..... | ± | ± | ± | ± | ± | ± | ± | + + + |
| | Johnny Mack Brown, Jane Adams, Miron Healy | | | | | | | | | | | |
| 31 | Father's Wild Game (61) | 5125 | Comedy | ..... | ± |  | + | + | + | + | + | + + + |
| | Haymond Walburn, Gary Gray, Jane Darwell | | | | | | | | | | | |
| 12 | Outlaws of Texas (56) | 4945 | Western | ..... | ± |  | + | ± | ± | + | ± | + + + |
| | Whip Wilson, Phyllis Coates | | | | | | | | | | | |
| 12 | Call of the Klondike (67) | 4920 | Drama | 12-23-50 | + | ± | ± | + | + | + | ± | + + + |
| | Anne Gwynne, Tom Neal, Kirby Grant | | | | | | | | | | | |
| 22 | Short Grass (82) | AA18 | West'n | 12- 9-50 | ± | ± | ± | + | + | + | ± | + + + |
| | Bob Cameron, Cathy Downs | | | | | | | | | | | |
| 31 | Sierra Passage (80) | 5107 | Western | 12-23-50 | ± | ± | ± | + | + | + | ± | + + + |
| | | | | | | | | | | | | |
| 12 | Colorado Ambush (52) | 4955 | Western | ..... | ± |  | + | ± | ± | + | ± | + + + |
| | Johnny Mack Brown, Lois Hall | | | | | | | | | | | |
| 22 | Bowery Battalion (69) | 5111 | Comedy | 2-24-51 | + | + | + | + | + | + | + | + + + |
| | Leo Gorcey, Huntz Hall, Bowery Boys | | | | | | | | | | | |
| 22 | Blue Blood (72) | 4904 | Drama | 1-20-51 | + | ± | ± | + | + | + | + | + + + |
| | Bill Williams, Jane Nigh, Arthur Shields | | | | | | | | | | | |
| 31 | Abilene Trail (64) | 4946 | Western | ..... | ± |  | + | ± | ± | + | ± | + + + |
| | Whip Wilson, Andy Clyde, Noel Neill | | | | | | | | | | | |
| 12 | Rhythm Inn (71) | 5115 | Musical | 2-10-51 | + | ± | ± | + | + | + | + | + + + |
| | Jane Frazee, Kirby Grant, Charles Smith | | | | | | | | | | | |
| 12 | Vicious Years, The (61) | 5191 | Drama | ..... | ± |  | + | ± | ± | + | ± | + + + |
| | Tommy Cook, Gar Moore, Sybil Merritt | | | | | | | | | | | |
| 4 | Navy Bound (60) | 5120 | Comedy | 3- 3-51 | ± | ± | ± | ± | ± | ± | ± | + + + |
| | Tom Neal, Regis Toomey, Wendy Waldron | | | | | | | | | | | |
| 12 | Man From Sonora (54) | 5141 | Western | ..... | + |  | + | + | + | + | + | + + + |
| | Johnny Mack Brown, Lyle Talbot, Lee Roberts | | | | | | | | | | | |
| 12 | Gypsy Fury (63) | 5192 | Drama | 4-21-51 | + | ± | ± | ± | ± | ± | ± | + + + |
| | Vivica Lindfors, Christopher Kent, Romney Brent | | | | | | | | | | | |
| 22 | Lion Hunters, The (73) | 5109 | Jan Dr | 4-28-51 | + | ± | ± | ± | ± | ± | ± | + + + |
| | Johnny Sheffield, Ann Todd, Morris Ankrum | | | | | | | | | | | |
| 31 | Canyon Raiders (54) | 5151 | Western | ..... | ± |  | + | ± | ± | + |  |  |

FEATURE CHART

† Very Good; + Good; = Fair; - Poor; = Very Poor. In the summary † is rated 2 pluses, = as 2 minuses.

OCTOBER

PARAMOUNT

Rel. No.

Type

Reviewed

| | REVIEW | DIGEST | | | | | | |
|--|-----------|--------------------|---------|------------|--------------------|-------------------|---------------------|---------|
| | Boxoffice | Harrison's Reports | Variety | Film Daily | Hollywood Reporter | Parents' Magazine | New York Daily News | Summary |

■ *Cassino to Korea* (58). 5003 Drama 9-30-50 + ± ± † + + + + 5+2-
Narrator—Quentin Reynolds
■ *Copper Canyon* (54). 5003 Western 7-29-50 + ± + + + + + 7+1-
Ray Milland, Hedy Lamarr, MacDonald Carey
■ *Dark City* (97). 5004 Drama 5-12-50 + ± † † † + + + + 10+1-
Charlton Heston, Elizabeth Scott, Dean Jagger

NOVEMBER

■ *©Tripoli* (95). 5005 Hist-Dr 10-7-50 + ± ± † † † + + + + 10+2-
Maureen O'Hara, John Payne, Phillip Reed
■ *©Let's Dance* (112). 5006 Mus-Com 8-19-50 † ± + † + + + + 9+1-
Betty Hutton, Fred Astaire, Roland Young

DECEMBER

Mr. Music (113). 5007 Mus-Com 9-2-50 + + † + + + + + 10+
Bing Crosby, Nancy Olson, Charles Coburn

JANUARY

■ *©Branded* (95). 5009 Western 11-25-50 + + + + + + 7+1-
Alan Ladd, Mona Freeman, Charles Bickford
■ *At War With the Army* (93). 5014 Comedy 12-16-50 + + † + + + ± 8+1-
Dean Martin, Jerry Lewis, Polly Bergen

FEBRUARY

September Affairs (103). 5012 Drama 10-21-50 + ± + † + + + + 9+1-
Jean Fontaine, Joseph Cotten, Jessica Tandy
■ *©Great Missouri Raid, The* (85). 5013 Wt-Dr 12-9-50 † + + + + ± + 8+1-
Wendell Corey, Ellen Drew, MacDonald Carey

MARCH

Redhead and the Cowboy (82). 5015 Wt-Dr 12-16-50 - ± + - + + 5+4-
Glenn Ford, Rhonda Fleming, Alan Reed
■ *Mating Season, The* (101). 5016 Comedy 1-27-50 † † + + + + + + 13+
Gene Tierney, John Lund, Miriam Hopkins
■ *©Samson and Delilah* (128). 5010 Spec-Dr 10-29-50 † † + + + + + + 14+
Victor Mature, Hedy Lamarr, George Sanders
■ *Molly* (83). 5011 Comedy 12-2-50 † + + + + ± + + 11+1-
(Mrs. as The Goldbergs)
Gertrude Berg, Philip Loeb
■ *©Quebec* (85). 5017 Drama 3-10-51 ± - ± + - + ± 5+5-
John Barrymore Jr., Corinne Calvet
London Drop Kid, The (91). 5018 Comedy 3-17-51 † + ± + + ± + 10+2-
Bob Hope, Marilyn Maxwell, Lloyd Nolan

MAY

Appointment With Danger (90). 5019 Drama 4-21-51 + ± + + + + + 8+1-
Alan Ladd, Jan Sterling, Phyllis Calvert
Lost Outpost, The (87). 5020 Out-Dr 4-14-51 + ± ± † ± + + + 8+3-
Ronald Reagan, Rhonda Fleming, Peter Hanson

JUNE

Dear Brat (82). 5021 Drama 4-28-51 + ± ± ± ± ± ± 7+6-
Mona Freeman, Edward Arnold, Billy De Wolfe
Trio (92). 5020 Com-Dr 9-30-50 + + † + + + + 11+
Josh Simmon, Michael Rennie, Anne Crawford

JULY

■ *©Passage West* (80). 5022 Western 4-26-51 + + + + + ± 7+1-
John Payne, Arlene Whelan
■ *©Ae in the Hole* (112). 5023 Drama 5-12-51 + † + + - ± + 8+2-
Kirk Douglas, Jan Sterling

AUGUST

Peking Express (85). 5024 Drama 6-30-51 ± ± + † + ± 7+3-
Joseph Cotten, Corinne Calvet
That's My Boy (100). 5026 Comedy 6-9-51 + † + + + + + 10+1-
Dean Martin, Jerry Lewis
■ *©Warpath* (95). 5025 Drama 6-2-51 + ± + + + + 7+1-
Edmond O'Brien, Dean Jagger

RKO RADIO

Rel. No.

Type

Reviewed

| | REVIEW | DIGEST | | | | | | |
|--|-----------|--------------------|---------|------------|--------------------|-------------------|---------------------|---------|
| | Boxoffice | Harrison's Reports | Variety | Film Daily | Hollywood Reporter | Parents' Magazine | New York Daily News | Summary |

■ *Outrage* (75). 103 Drama 9-2-50 + ± + + + - ± † 6+4-
Mala Powers, Tod Andrews, Robert Clarke
■ *Walk Softly, Stranger* (81). 102 Drama 9-2-50 † ± + + + - ± + 8+4-
Joseph Cotten, Valli, Spring Byington
■ *Rio Grande Patrol* (60). 103 Western 11-18-50 + ± + + + 5+2-
Tim Holt, Jane Figh, Richard Martin
■ *Mad Wednesday* (77). 166 Comedy 3-17-51 + ± + + + 3+1-
Harold Lloyd, Frances Halsman

■ *©Joan of Arc* (165). 118 Drama 10-30-48 † † + + + + + + 14+
Ingrid Bergman, José Ferrer, Francis L. Sullivan
■ *Experiment Alcatraz* (58). 107 Drama 12-2-50 ± - ± ± - ± 4+6-
John Howard, Lynne Carter, Joan Dixon
■ *Never a Dull Moment* (89). 106 Comedy 11-4-50 † + ± + + + 9+2-
Fred MacMurray, Andy Devine, Irene Dunne
■ *Where Danger Lives* (84). 024 Drama 6-24-50 ± ± ± + ± + + 7+5-
Robert Mitchum, Claude Rains, Faith Domergue

■ *Vendetta* (84). 167 Drama 12-2-50 ± ± + ± + + - ± 7+4-
Faith Domergue, George Dolenz

■ *Hunt the Man Down* (68). 111 Drama 12-23-50 ± + ± + + + 5+2-
Mary Anderson, Gig Young, Lynne Roberts
■ *Law of the Badlands* (60). 113 Western 12-30-50 + + ± + ± 5+2-
Tim Holt, Richard Martin, Joan Dixon
■ *Company She Keeps, The* (83). 109 Drama 12-30-50 + ± + ± - + ± 6+4-
Elizabeth Scott, Jane Greer, Dennis O'Keefe
■ *Double Deal* (65). 112 Drama 12-30-50 ± ± + + + ± 6+4-
Marie Windsor, Richard Denning
■ *Gambling House* (80). 110 M'drama 12-30-50 ± ± ± + ± + ± 7+6-
Victor Mature, Terry Moore, William Bendix

■ *Cry Danger* (79). 115 Drama 2-10-51 † + + + + + + 10+
Dick Powell, Rhonda Fleming, Richard Erdman

■ *Payment on Demand* (90). 171 Drama 2-24-51 † † + + + + + + 14+
Bette Davis, Barry Sullivan, Kent Taylor

■ *Tarzan's Peril* (79). 172 Jun-Dr 3-24-51 + ± ± + ± ± 6+4-
Lex Barker, Virginia Huston, George Macready

■ *Thing From Another World* (86). 174 M'drama 4-14-51 + + + + + + + 10+
Edward Grou, Margaret Sheridan

■ *Kon-Tiki* (68). 173 Adv-Dr 4-7-51 ± ± + + + + + + 11+2-
Thor Heyerdahl, Knut Haugland
■ *Saddle Legion* (60). 117 Western 4-7-51 + ± ± + + + 5+3-
Tim Holt, Dorothy Malone, Richard Martin
■ *Footlight Varieties* (61). 116 Musical 3-31-51 ± ± + + + ± 6+3-
Jack Palance, Red Buttons, Leon Errol
■ *My Forbidden Past* (70). 114 Drama 3-31-51 + - ± + + ± + 6+3-
Ava Gardner, Melvyn Douglas, Robert Mitchum

■ *Tokyo File 212* (84). 175 Drama 5-5-51 ± ± ± - ± + ± 6+6-
Florence Marly, Robert Peyton

■ *Sealed Cargo* (90). 118 Mys-Dr 5-12-51 + ± + + + + + 8+1-
Dana Andrews, Claude Rains, Carla Balenda

■ *©Jungle Headhunters* (65). 177 Travel 5-12-51 + ± + + + + 7+1-
Lewis Cottow, All Native Cast
■ *Hard, Fast and Beautiful* (76). 119 Drama 6-2-51 + ± + + + + ± 10+2-
Claire Trevor, Sally Forrest
■ *©Best of the Badmen* (84). 176 Western 5-5-51 + ± + + ± 6+2-
Robert Ryan, Claire Trevor

■ *On the Loose* (84). Drama
Juan Evans, Melvyn Douglas

■ *©Happy Go Lovely* (88). Musical 6-16-51 + + + + + ± 8+1-
David Niven, Vera-Ellen, Caesar Romero

■ *His Kind of Woman* (84). Drama
Robert Mitchum, Jane Russell

■ *©Alice in Wonderland* (75). Fantasy 7-7-51 + + + + + + 10+
(Walt Disney cartoon)

■ *Flying Leathernecks* (84). Drama
John Wayne, Robert Ryan

FEATURE CHART

++ Very Good; + Good; = Fair; - Poor; = Very Poor. In the summary ++ is rated 2 pluses, = as 2 minuses.

OCTOBER

PARAMOUNT

| Ref. No. | Type | Reviewed | REVIEW DIGEST | | | | | | |
|----------|---------|----------|---------------|--------------------|---------|------------|--------------------|-------------------|-------|
| | | | Boxoffice | Harrison's Reports | Variety | Film Daily | Hollywood Reporter | Parents' Magazine | |
| 5008 | Docum | 9-30-50 | + | = | = | ++ | + | + | 8+2- |
| 5003 | Western | 7-29-50 | + | = | = | ++ | + | + | 7+1- |
| 5004 | Drama | 8-12-50 | + | = | = | ++ | + | + | 10+1- |

II *Cessna to Korea* (50).....5008 Docum 9-30-50 + = = ++ + + + 8+2-
Narrator—Quentin Reynolds
© *Copper Canyon* (54).....5003 Western 7-29-50 + = = + + + + 7+1-
Ray Milland, Hedy Lamarr, MacDonald Carey
Dark City (97).....5004 Drama 8-12-50 + = = ++ + + + 10+1-
Charlton Heston, Elizabeth Scott, Dean Jagger

NOVEMBER

III © *Tripoli* (95).....5005 Hist-Dr 10-7-50 + = = ++ + + + 10+2-
Maureen O'Hara, John Payne, Philip Reed

II © *Let's Dance* (112).....5006 Mus-Com 8-19-50 ++ = + ++ + + + 9+1-
Betty Hutton, Fred Astaire, Roland Young

DECEMBER

Mr. Music (113).....5007 Mus-Com 9-2-50 + + ++ + + + 10+
Bing Crosby, Nancy Olson, Charles Coburn

JANUARY

© *Branded* (95).....5009 Western 11-25-50 + + + + + + 7+1-
Alan Ladd, Mona Freeman, Charles Bickford

II At War With the Army (93).....5014 Comedy 12-16-50 + + ++ + + + 8+1-
Dean Martin, Jerry Lewis, Polly Bergen

FEBRUARY

September Affair (103).....5012 Drama 10-22-50 + = + ++ + + + 9+1-
Jean Fontaine, Joseph Cotten, Jessica Tandy

MARCH

II © *Great Missouri Raid, The* (85).....5013 Wt-Dr 12-9-50 ++ + + + + + 8+1-
Wendell Corey, Ellen Drew, MacDonald Carey

APRIL

Redhead and the Cowboy (82).....5015 Wt-Dr 12-16-50 - = + - + + 5+4-
Glenn Ford, Rhonda Fleming, Alan Reed

II Mating Season, The (101).....5016 Comedy 1-27-50 ++ + + + + + + 13+
Gene Tierney, John Lund, Miriam Hopkins

II © *Samson and Delilah* (128).....5010 Spec-Dr 10-29-50 ++ + + + + + + 14+
Victor Mature, Hedy Lamarr, George Sanders

MAY

Molly (83).....5011 Comedy 12-2-50 ++ + + + + + + 11+1-
(Rev. as *The Goldbergs*)
Gertrude Berg, Philip Loeb

© *Quebec* (85).....5017 Drama 3-10-51 = - = + - + + + 5+5-
John Barrymore Jr., Corinne Calvet

Lemon Drop Kid, The (91).....5018 Comedy 3-17-51 ++ = + + + + + 10+2-
Bob Hope, Marilyn Maxwell, Lloyd Nolan

JUNE

Appointment With Danger (90).....5019 Drama 4-21-51 + = + ++ + + + 8+1-
Alan Ladd, Jan Sterling, Phillips Calvert

Lost Outpost, The (87).....5020 Out-Dr 4-14-51 + = + + + + + 8+3-
Ronald Reagan, Rhonda Fleming, Peter Hanson

JULY

Dear Brat (82).....5021 Drama 4-28-51 + = = = = = = 7+6-
Mona Freeman, Edward Arnold, Billy De Wolfe

Trio (92).....5020 Com-Dr 9-20-50 + + ++ + + + + 11+
Jean Simmons, Michael Hennic, Anne Crawford

AUGUST

© *Passage West* (80).....5022 Western 4-26-51 + + + + + + 7+1-
John Payne, Arleen Whelan

Ace in the Hole (112).....5023 Drama 5-12-51 + + + - = + + 8+2-
Kirk Douglas, Jan Sterling

Peking Express (85).....5024 Drama 6-30-51 = = + + + + 7+3-
Joseph Cotten, Corinne Calvet

That's My Boy (100).....5026 Comedy 6-9-51 + + + + + + 10+
Dean Martin, Jerry Lewis

© *Warpath* (95).....5025 Drama 6-2-51 + + = + + + 7+1-
Edmond O'Brien, Dean Jagger

| Ref. No. | Type | Reviewed | REVIEW DIGEST | | | | | | |
|----------|---------|----------|---------------|--------------------|---------|------------|--------------------|-------------------|------|
| | | | Boxoffice | Harrison's Reports | Variety | Film Daily | Hollywood Reporter | Parents' Magazine | |
| 103 | Drama | 9-2-50 | + | = | = | = | - | = | 6+4- |
| 102 | Drama | 9-2-50 | + | = | = | = | = | = | 8+4- |
| 108 | Western | 11-18-50 | + | = | = | = | = | = | 5+2- |
| 166 | Comedy | 3-17-51 | + | = | = | = | = | = | 3+1- |

II Outrage (75).....103 Drama 103 Drama
Mala Powers, Tod Andrews, Robert Clarke
II Walk Softly, Stranger (81).....102 Drama 102 Drama
Joseph Cotten, Valli, Spring Byington
II Rio Grande Patrol (60).....108 Western 108 Western
Tim Holt, Jane Nigh, Richard Martin
II Mad Wednesday (77).....166 Comedy 166 Comedy
Harold Lloyd, Frances Ramsden

II Joan of Arc (165).....118 Drama 118 Drama
Ingrid Bergman, Jose Ferrer, Francis L. Sullivan
Experiment Alcatraz (58).....107 Drama 107 Drama
John Howard, Lynne Carter, Joan Dixon
II Never a Dull Moment (89).....106 Comedy 106 Comedy
Fred MacMurray, Andy Devine, Irene Dunne
II Where Danger Lives (84).....1024 Drama 1024 Drama
Robert Mitchum, Claude Rains, Faith Domergue

II Vendetta (84).....167 Drama 167 Drama
Faith Domergue, George Dolenz

Hunt the Man Down (68).....111 Drama 111 Drama
Mary Anderson, Gig Young, Lynne Roberts

Law of the Badlands (60).....113 Western 113 Western
Tim Holt, Richard Martin, Joan Dixon

Company She Keeps, The (83).....109 Drama 109 Drama
Elizabeth Scott, Jane Greer, Dennis O'Keefe

Double Dool (65).....112 Drama 112 Drama
Marie Windsor, Richard Denning

Gambling House (80).....110 M'drama 110 M'drama
Victor Mature, Terry Moore, William Bendix

II Cry Danger (79).....115 Drama 115 Drama
Dick Powell, Rhonda Fleming, Richard Erdman

Payment on Demand (90).....171 Drama 171 Drama
Bette Davis, Barry Sullivan, Kent Taylor

Tarzan's Peril (79).....172 Jun-Dr 172 Jun-Dr
Lex Barker, Virginia Huston, George Macready

II Thing From Another World (86).....174 M'drama 174 M'drama
Eduard Franz, Margaret Sheridan

Kon-Tiki (68).....173 Adv-Dr 173 Adv-Dr
Thor Heyerdahl, Knut Haugland

Saddle Legion (60).....117 Western 117 Western
Tim Holt, Dorothy Malone, Richard Martin

Footlight Varieties (61).....116 Musical 116 Musical
Jack Parr, Red Buttons, Leon Errol

II My Forbidden Past (70).....114 Drama 114 Drama
Ava Gardner, Melvyn Douglas, Robert Mitchum

Tokyo File 212 (84).....175 Drama 175 Drama
Florence Marly, Robert Peyton

Sealed Cargo (90).....118 Mys-Dr 118 Mys-Dr
Dana Andrews, Claude Rains, Carla Balenda

II Jungle Headhunters (65).....177 Travel 177 Travel
Lewis Cottow, All Native Cast

Hord, Fast and Beautiful (76).....119 Drama 119 Drama
Claire Trevor, Bally Forrest

II ©Best of the Bodmen (84).....176 Western 176 Western
Robert Ryan, Claire Trevor

On the Loose (82).....Drama
Joan Evans, Melvyn Douglas

©Happy Go Lovely (88).....Musical 88 Musical
David Niven, Vera-Ellen, Cesar Romero

His Kind of Woman (82).....Drama
Robert Mitchum, Jane Russell

©Alice in Wonderland (75)....Fantasy 7-7-51 + + + + + 10+
(Walt Disney cartoon)

Flying Leathernecks (82).....Drama
John Wayne, Robert Ryan
Dark Highway (82).....Drama
Ida Lupino, Robert Ryan

| REPUBLIC | Ref. No. | Type | Reviewed | REVIEW DIGEST | | | | | | | |
|--|----------|---------|----------|---------------|--------------------|---------|------------|--------------------|-------------------|---------------------|---------|
| | | | | Bosch | Harrison's Reports | Variety | Film Daily | Hollywood Reporter | Parents' Magazine | New York Daily News | Summary |
| 11 Frisco Tornado (60)..... | 4967 | Western | 9-23-50 | + | + | + | + | + | + | 6+1- | |
| Allan Lane, Eddy Waller, Martha Hyer | | | | | | | | | | | |
| 12 Hit Parade of 1951 (85)..... | 5002 | Musical | 10-28-50 | + | ± | ± | ± | ± | ± | 6+5- | |
| John Carroll, Estelita Rodriguez, Marie McDonald | | | | | | | | | | | |
| 13 Rustlers on Horseback (60)..... | 4968 | W'tern | 11-25-50 | + | ± | + | + | ± | ± | 5+2- | |
| Allan Lane, Claudia Barrett, Eddy Waller | | | | | | | | | | | |
| 14 North of Great Divide (67)..... | 4944 | W-Mus | 11-25-50 | + | ± | + | + | ± | ± | 6+3- | |
| Ioy Rogers, Penny Edwards | | | | | | | | | | | |
| 15 Under Mexican Stars (67)..... | 4954 | W'tern | 12- 9-50 | + | + | ± | ± | ± | ± | 6+3- | |
| Rex Allen, Dorothy Patrick | | | | | | | | | | | |
| 16 Macbeth (85)..... | 5003 | Drama | 10-16-50 | ± | ± | + | - | ± | ± | 7+5- | |
| Orson Welles, Jeanette Nolan, Dan O'Herrity | | | | | | | | | | | |
| Rio Grande (105)..... | 5004 | Supwest | 11-11-50 | ± | ± | + | + | + | + | 12+1- | |
| John Wayne, Maureen O'Hara | | | | | | | | | | | |
| 17 Missourians, The (60)..... | 4974 | Western | 12- 9-50 | + | ± | + | ± | ± | ± | 6+3- | |
| Monte Hale, Paul Hurst | | | | | | | | | | | |
| 18 California Passage (90)..... | 5005 | W'tern | 12-23-50 | + | ± | + | + | + | ± | 7+3- | |
| Forrest Tucker, Adele Mara, Jim Davis | | | | | | | | | | | |
| 19 O'Trail of Robin Hood (67)..... | 4946 | M-West | 12-23-50 | ± | ± | + | + | ± | ± | 6+3- | |
| Roy Rogers, Penny Edwards, Gordon Jones | | | | | | | | | | | |
| 20 Rough Riders of Durango (60)..... | 5058 | Western | 2-10-51 | + | ± | + | + | ± | ± | 6+2- | |
| Allan Lane, Alton Towne, Ross Ford | | | | | | | | | | | |
| 21 Pride of Maryland (60)..... | 5023 | M'drama | 1-13-51 | + | ± | ± | + | + | ± | 7+4- | |
| Stanley Clements, Peggy Stewart, Frankie Darro | | | | | | | | | | | |
| 22 Bello Le Grand (90)..... | 5006 | Drama | 3- 3-51 | + | ± | + | + | ± | ± | 7+4- | |
| Vera Ralston, John Carroll | | | | | | | | | | | |
| 23 Spiders of the Plains (67)..... | 5041 | W't-Mus | 2-10-51 | ± | + | + | + | + | ± | 6+2- | |
| Ioy Rogers, Penny Edwards, Gordon Jones | | | | | | | | | | | |
| 24 Missing Women (60)..... | 5025 | M'drama | 4- 3-51 | ± | ± | + | ± | ± | ± | 6+5- | |
| Penny Edwards, James Milligan | | | | | | | | | | | |
| 25 Night Riders of Montana (60)..... | 5059 | Western | 3-17-51 | + | ± | + | + | ± | ± | 5+2- | |
| Allan Lane, Claudia Barrett | | | | | | | | | | | |
| 26 Silver City Bonanza (67)..... | 5051 | Western | 3-31-51 | + | ± | ± | + | + | ± | 6+3- | |
| Rex Allen, Buddy Ebsen, Mary Ellen Kay | | | | | | | | | | | |
| 27 Cuban Fireball (70)..... | 5007 | Com-Ms | 4- 7-51 | + | - | ± | + | - | + | 4+3- | |
| Estelita Rodriguez, Warren Douglas | | | | | | | | | | | |
| 28 O'H! Susanna (90)..... | 5008 | Out-Dr | 3-17-51 | + | ± | ± | + | ± | ± | 8+4- | |
| Rod Cameron, Adrian Booth, Forrest Tucker | | | | | | | | | | | |
| 29 Insurance Investigator (60)..... | 5026 | M'drama | 3-31-51 | + | ± | ± | + | ± | ± | 6+3- | |
| Richard Denning, Audrey Long | | | | | | | | | | | |
| 30 Heart of the Rockies (67)..... | 5042 | Ms-Wst | 4- 7-51 | + | ± | + | + | + | + | 5+1- | |
| Roy Rogers, Penny Edwards | | | | | | | | | | | |
| 31 Thunder in God's Country (67)..... | 5052 | Western | 4-21-51 | + | ± | + | ± | ± | ± | 6+3- | |
| Rex Allen, Mary Ellen Kay, Buddy Ebsen | | | | | | | | | | | |
| 32 Buckaroo Sheriff of Texas (60)..... | 5056 | W'tern | 12-30-50 | ± | ± | ± | - | ± | ± | 4+5- | |
| Michael Chaplin, Eileen Janssen | | | | | | | | | | | |
| 33 In Old Amarillo (67)..... | 5043 | Western | 5-26-51 | + | ± | ± | ± | ± | ± | 6+4- | |
| Roy Rogers, Penny Edwards | | | | | | | | | | | |
| 34 Wells Fargo Gunmaster (60)..... | 5051 | Western | 5-19-51 | + | ± | ± | + | ± | ± | 5+3- | |
| Allan Lane, Mary Ellen Kay | | | | | | | | | | | |
| 35 Bullfighter and the Lady (87)..... | 5009 | Drama | 5- 5-51 | + | + | ± | + | + | + | 11+ | |
| Robert Stack, Gilbert Roland | | | | | | | | | | | |
| 36 Million Dollar Pursuit (60)..... | 5028 | Drama | 6- 9-51 | ± | ± | ± | ± | ± | ± | 6+6- | |
| Penny Edwards, Grant Withers | | | | | | | | | | | |
| 37 Fighting Coast Guard (86)..... | 5010 | Drama | 5- 5-51 | + | + | ± | + | + | ± | 8+3- | |
| Brian Donlevy, Forrest Tucker | | | | | | | | | | | |
| 38 Secrets of Monte Carlo (60)..... | 5030 | M'drama | 6-30-51 | - | ± | ± | ± | ± | ± | 5+6- | |
| Warren Douglas, Lois Hall | | | | | | | | | | | |
| 39 The Dakota Kid (60)..... | 5057 | Western | 7- 7-51 | ± | ± | ± | ± | ± | ± | 4+4- | |
| Michael Chaplin, Eileen Janssen | | | | | | | | | | | |
| 40 Rodeo King and Senorita (67)..... | 5053 | Western | ..... |  |  |  |  |  |  |  |  |
| Rex Allen, Mary Ellen Kay | | | | | | | | | | | |
| 41 Honeychile (..) | | Comedy | ..... |  |  |  |  |  |  |  |  |
| Judy Canova, Eddie Foy Jr. | | | | | | | | | | | |
| Fugitive Lady (78)..... | 5011 | Drama | ..... |  |  |  |  |  |  |  |  |
| Jane Paige, Binnie Barnes | | | | | | | | | | | |
| Havena Rose (..) | | Drama | ..... |  |  |  |  |  |  |  |  |
| Estelita Rodriguez, Hugh Herbert | | | | | | | | | | | |
| South of Caliente (..) | | Western | ..... |  |  |  |  |  |  |  |  |
| Ray Rogers, Dale Evans | | | | | | | | | | | |
| Fort Dodge Stampede (..) | | Western | ..... |  |  |  |  |  |  |  |  |
| Allan "Rocky" Lane | | | | | | | | | | | |

| 20TH-Fox | Ref. No. | Type | Reviewed | REVIEW DIGEST | | | | | | | |
|--|----------|--------------|----------|---------------|--------------------|---------|------------|--------------------|-------------------|---------------------|---------|
| | | | | Bosch | Harrison's Reports | Variety | Film Daily | Hollywood Reporter | Parents' Magazine | New York Daily News | Summary |
| Fireball, The (83)..... | 0223 | Drama | 8-26-50 | + | ± | ± | + | + | + | + | 8+3- |
| Mickey Rooney, Pat O'Brien, Beverly Tyler | | | | | | | | | | | |
| Q-Mister 880 (90)..... | 024 | Comedy | 8-26-50 | + | + | + | + | + | + | + | 13+ |
| Burt Lancaster, Dorothy McGuire, Edmund Gwenn | | | | | | | | | | | |
| No Way Out (106)..... | 025 | Drama | 8- 5-50 | + | ± | ± | + | + | + | + | 11+1- |
| Linda Darnell, Richard Widmark, Stephen McNally | | | | | | | | | | | |
| Q'I'll Get By (83)..... | 027 | Musical | 9-20-50 | + | ± | + | ± | ± | ± | + | 8+3- |
| Gloria Grahame, Dennis Day, June Haver | | | | | | | | | | | |
| Two Flags West (92)..... | 029 | Act-Dr | 10-14-50 | + | ± | + | + | + | + | + | 9+1- |
| Joseph Cotten, Linda Darnell | | | | | | | | | | | |
| All About Eve (138)..... | 030 | Drama | 9-16-50 | + | + | + | + | + | + | + | 14+ |
| Bette Davis, Anne Baxter, George Sanders | | | | | | | | | | | |
| Jackpot, The (85)..... | 031 | Comedy | 10- 7-50 | + | + | + | + | + | + | + | 10+ |
| James Stewart, Barbara Hale, Patricia Medina | | | | | | | | | | | |
| QAmerican Guerrilla in the Philippines (105)..... | 032 | Drama | 11-11-50 | + | + | + | + | + | + | + | 12+ |
| Tyrone Power, Micheline Presle | | | | | | | | | | | |
| For Heaven's Sake (92)..... | 033 | Comedy | 12- 9-50 | + | + | + | + | + | + | + | 10+ |
| Clifton Webb, Joan Bennett, Robert Cummings | | | | | | | | | | | |
| Mudlark, The (99)..... | 101 | Hist-Dr | 12- 2-50 | + | + | + | + | + | + | + | 10+ |
| Irene Dunne, Alec Guinness, Andrew Ray | | | | | | | | | | | |
| Man Who Cheated Himself (81)..... | 102 | Drama | 12-23-50 | + | ± | + | + | + | + | + | 9+1 |
| Lee J. Cobb, Jane Wyatt | | | | | | | | | | | |
| QHells of Montezuma (113)..... | 103 | War-Dr | 12-23-50 | + | + | + | + | + | + | + | 13+ |
| Richard Widmark, Walter Pidgeon, Karl Malden | | | | | | | | | | | |
| QCall Me Mister (95)..... | 104 | Musical | 1-27-51 | + | ± | + | + | + | + | + | 8+1- |
| Betty Grable, Dan Dailey, Dale Robertson | | | | | | | | | | | |
| QI'd Climb the Highest | | | | | | | | | | | |
| Mountain (88)..... | 105 | Drama | 1-20-51 | + | + | + | + | + | + | + | 11+ |
| Susan Hayward, William Lundigan | | | | | | | | | | | |
| 13th Letter, The (85)..... | 107 | Drama | 1-27-51 | + | + | + | + | + | + | + | 10+ |
| Linda Darnell, Charles Boyer, Michael Rennie | | | | | | | | | | | |
| QSword of Monte Cristo (80)..... | 108 | Act-Dr | 3-17-51 | ± | ± | + | + | ± | ± | ± | 8+5- |
| George Montgomery, Berry Kroeger, Paula Corday | | | | | | | | | | | |
| Lucky Nick Cain (87)..... | 109 | M'drama | 3-27-51 | + | ± | + | + | + | + | + | 7+2- |
| George Raft, Coleen Gray, Charles Goldner | | | | | | | | | | | |
| QBird of Paradise (100)..... | 110 | Drama | 3-17-51 | + | ± | + | + | + | + | + | 10+2- |
| Louis Jourdan, Debra Paget, Jeff Chandler | | | | | | | | | | | |
| Of Men and Music (88)..... | 117 | Music | 3-12-51 | + | + | + | + | + | + | + | 10+ |
| Artur Rubinstein, Jan Peerce, Jascha Heifetz | | | | | | | | | | | |
| Kofeuver Crime Invest. (52)..... | 118 | News Feature | ... | + | | | | | | | 1+ |
| You're in the Navy Now (93)..... | 119 | Comedy | 2-24-51 | + | + | + | + | + | + | + | 8+ |
| (Rev. as U.S.S. Teekettle) Gary Cooper, Jane Greer | | | | | | | | | | | |
| I Can Get It for You Wholesale (91)..... | 111 | Drama | 3-24-51 | + | + | + | + | + | + | + | 10+ |
| Dan Dailey, Susan Hayward | | | | | | | | | | | |
| 14 Hours (91)..... | 114 | Drama | 3-10-51 | + | + | + | + | + | + | + | 13+ |
| Paul Douglas, Richard Basehart, E. Bel Geddes | | | | | | | | | | | |
| Follow the Sun (77)..... | 112 | Drama | 3-24-51 | + | + | + | + | + | + | + | 11+ |
| Glen Ford, Anne Baxter, Dennis O'Keefe | | | | | | | | | | | |
| Rewhide (86)..... | 113 | West-Dr | 3-10-51 | + | + | + | + | + | + | + | 10+ |
| Tyrone Power, Susan Hayward, Hugh Marlowe | | | | | | | | | | | |
| QOn the Riviera (89)..... | 115 | Mus-Com | 4-23-51 | + | + | + | + | + | + | + | 11+ |
| | | | | | | | | | | | |

FEATURE CHART

Very Good; + Good; = Fair; - Poor; = Very Poor. In the summary # is rated 2 pluses, = as 2 minuses.

OCTOBER

UNITED ARTISTS

Ref. No.
Type

| Reviewed | REVIEW DIGEST | | | | | |
|----------|---------------|--------------------|---------|------------|--------------------|-------------------|
| | Boxoffice | Harrison's Reports | Variety | Film Daily | Hollywood Reporter | Parents' Magazine |
| | New York | Daily News | Summary | | | |
| 11-18-50 | ± | | | | | |
| 12-16-50 | + | ± | ± | ± | = | |
| 12-23-50 | ± | ± | + | ± | ± | |

■ *One Minute to Twelve* (75)....203 Drama
John Wayne, Olaf Bergstrom, Charles Breton
■ *Second Face, The* (72)....204 Drama
Ella Raines, Bruce Bennett, Rita Johnson
■ *Kangaroo Kid, The* (73)....037 Western
Veda Ann Borg, Jack O'Mahoney
■ *Two Lost Worlds* (60)....202 Drama
Laura Elliot, Jim Arness, Gloria Petroff

NOVEMBER

■ *Prehistoric Women* (74)....205 Drama
Laurette Luez, Allan Nixon
■ *Border Outlaws* (58)....260 Western
Spade Cooley, Marla Hart, Bill Edwards
■ *Three Husbands* (78)....642 Comedy
Eve Arden, Evelyn Williams
■ *Rogue River* (79)....201 Western
Rory Calhoun, Peter Graves

DECEMBER

■ *Golden Salamander, The* (96)....271 Drama
Aneurin, Trevor Howard, Herbert Lom

JANUARY

■ *Wicked City, The* (76)....206 Drama
Maria Montez, Lilli Palmer, J. P. Aumont
■ *Mister Universe* (79)....205 Comedy
Jack Carson, Janis Paige, Bert Lahr
■ *Korea Patrol* (57)....211 Drama
Richard Emory, Benson Fong, Teri Duna
■ *Sun Sets at Dawn, The* (71)....046 Drama
Walter Reed, Sally Parr, Philip Shawn

FEBRUARY

■ *They Were Not Divided* (102)....275 Drama
Edward Underdown, Ralph Clanton

MARCH

■ *Blue Lamp, The* (54)....016 Drama
Jack Warner, Jimmy Hanley
■ *Circle of Danger* (85)....207 Drama
Bar Millard, Patricia Roc
■ *Naughty Aristotle* (86)....226 Comedy
My Outlaw Brother (80)....209 Drama
(Rev. as My Brother, the Outlaw) Mickey Rooney, Robert Preston
■ *Second Woman, The* (91)....639 Drama
Robert Young, Betsy Drake, John Sutton
■ *So Long at the Fair* (83)....270 Drama
Jean Simmons, Dirk Bogarde

APRIL

■ *Skidalong Rosenbloom* (73)....213 Western
Max Rosenbloom, Max Baer
■ *Scarf, The* (86)....644 Drama
Queen for a Day (107)....645 Drama
Badman's Gold (56)....262 Western
■ *Oliver Twist* (103)....216 Drama
When I Grow Up (90)....215 Drama
Man From Planet X (72)....647 Fantasy
Long Dark Hall, The (87)....214 Drama

MAY

■ *Try and Get Me* (92)....643 Drama
(Rev. as Sound of Fury) Frank Lovejoy, Kathleen Ryan, Lloyd Bridges
■ *First Legion, The* (86)....648 Drama
Charles Boyer, Lyle Bettger, Leo G. Carroll
■ *Odetta* (100)....652 Drama
Anna Neagle, Trevor Howard
■ *On New Mexico* (84)....649 Drama
Lou Ayres, Marilyn Maxwell
■ *Prowler, The* (92)....650 Drama
Van Heflin, Evelyn Keyes

JUNE

■ *Fabiole* (96)....651 Drama
Michelle Morgan, Henri Vidal
■ *Man With My Face, The* (75)....659 Mys-Dr
Barry Nelson, Carole Matthews
■ *Three Steps North* (85)....657 Drama
Lloyd Bridges, Lea Padovani
■ *St. Benny, the Dip* (88)....658 Comedy
Dick Haymes, Nina Foch
■ *Two Gals and a Guy* (70)....654 Comedy
Robert Alda, Janis Paige
Hoodlum, The (61)....653 Drama
Laurence Tierney, Alene Roberts

JULY

■ *He Ran All the Way* (77)....646 Drama
John Garfield, Shelley Winters
■ *Cyrano de Bergerac* (113)....660 Drama
Jose Ferrer, Mala Powers, William Prince
■ *Pardon My French* (81)....Comedy

AUGUST

Four in a Jeep (97)....Drama 6- 9-51 # + + ± + + 8+1-
■ *Cloudburst* (..)....Drama

Very Good; + Good; = Fair; - Poor; = Very Poor. In the summary # is rated 2 pluses, = as 2 minuses.

UNIV.-INT'L

Ref. No.
Type

| Reviewed | REVIEW DIGEST | | | | | |
|----------|---------------|--------------------|---------|------------|--------------------|-------------------|
| | Boxoffice | Harrison's Reports | Variety | Film Daily | Hollywood Reporter | Parents' Magazine |
| | New York | Daily News | Summary | | | |
| 7-10-50 | ++ | ++ | ++ | ++ | ++ | ++ |
| 10- 7-50 | + | ± | ± | + | + | + |
| 10- 7-50 | + | ± | + | + | + | + |

■ *Hamlet* (142)....101 Drama
Laurence Olivier, Jean Simmons, Basil Sydney
■ *Wyoming Mail* (87)....931 Superwest
Stephen McNally, A. Smith, Howard da Silva
■ *Woman on the Run* (77)....932 Drama
Ann Sheridan, Robert Keith, Dennis O'Keefe

■ *Kansas Raiders* (80)....104 Western
Audie Murphy, Brian Donlevy
■ *Milkman, The* (87)....102 Comedy
Donald O'Connor, Piper Laurie, Jimmy Durante
■ *Deported* (88)....103 Drama
Marta Toren, Claude Dauphin, Jeff Chandler

■ *Undercover Girl* (83)....105 Drama
Alexis Smith, Scott Brady, Gladys George
■ *Mystery Submarine* (78)....106 Drama
Marta Toren, Macdonald Carey, Robert Douglas
■ *Prelude to Forno* (78)....180 Mus-Dr
Guy Rolfe, Kathleen Byron

■ *Frenchie* (80)....108 West-Dr
Joel McCrea, Shelley Winters, Paul Kelly
■ *Harvey* (104)....107 Comedy
James Stewart, Peggy Dow, Josephine Hull
■ *Under the Gun* (83)....109 Drama
Richard Conte, Audrey Totter, Sam Jaffe

■ *Tomehawk* (82)....110 Superwest
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■ *Tarot Unknown* (90)....111 Drama
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■ *Operation Disaster* (101)....113 Drama
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■ *Bedtime for Bonzo* (83)....112 Comedy
Ronald Reagan, Diana Lynn, Walter Slezak

■ *Abbott & Costello Meet the Invisible Man* (82)....116 Comedy
Bud Abbott, Lou Costello
■ *Groom Wore Spurs, The* (81)....114 Comedy
Ginger Rogers, Joan Davis, Jack Carson
■ *Air Cadet* (94)....115 Com-Dr
Stephen McNally, Alex Nicol, Gall Russell

■ *Up Front* (92)....118 War-Com
David Wayne, Tom Ewell, Marsha Bertl
■ *Double Crossbones* (76)....119 Cm-Mus
Donald O'Connor, Helena Carter, Will Geer
■ *Ma and Pa Kettle Back on the Farm* (80)....117 Comedy
Marjorie Main, Percy Kilbride

■ *Fat Man, The* (77)....120 Mys-Dr
J. Scott Smart, Rock Hudson, Julie London
■ *Katie Did It* (81)....122 Comedy
Ann Blyth, Mark Stevens, Cecil Kellaway
■ *Smuggler's Island* (75)....121 Drama
Jeff Chandler, Evelyn Keyes

■ *Apache Drums* (75)....123 Western
Stephen McNally, Coleen Gray, Willard Parker
■ *Hollywood Story* (77)....124 Mys-Dr
Richard Conte, Henry Hull

■ *Francis Goes to the Races* (88)....125 Comedy
Donald O'Connor, Piper Laurie
■ *Prince Who Was a Thief* (88)....126 Rom-Dr
Tony Curtis, Piper Laurie
■ *Comin' Round the Mountain* (77)....127 Comedy
Bud Abbott, Lou Costello

■ *Iron Man* (82)....130 Drama
Jeff Chandler, Evelyn Keyes
■ *Mark of the Renegade* (81)....129 Drama
Ricardo Montalban, Cyd Charisse
■ *Cattle Drive* (77)....128 Western
Joel McCrea, Dean Stockwell

FEATURE CHART

| Ref. No. | Type | Reviewed | REVIEW DIGEST | | | | | | | | | |
|---|----------|----------|---------------|--------------------|---------|------------|--------------------|-------------------|---------------------|---------|-------|--|
| | | | Boxoffice | Harrison's Reports | Variety | Film Daily | Hollywood Reporter | Parents' Magazine | New York Daily News | Summary | | |
| 12 Three Secrets (98).....006 M'drama | 9- 2-50 | + | + | + | + | + | + | + | + | + | 8+ | Ruth Roman, Eleanor Parker, Patricia Neal |
| 26 Glass Menagerie, The (107)....007 Drama | 9-23-50 | + | + | + | + | + | + | + | + | + | 12+ | Jane Wyman, Kirk Douglas, Gertrude Lawrence |
| 11 Rocky Mountain (83).....008 Sup'west | 10- 7-50 | + | ± | + | + | + | + | + | + | + | 8+1- | Errol Flynn, Patrice Wymore |
| 23 West Point Story, The (107)....009 Drama | 11-18-50 | + | + | + | + | + | + | + | + | ± | 11+1- | James Cagney, Virginia Mayo, Doris Day |
| 21 Breakthrough (91).....010 Drama | 11- 4-50 | ± | + | + | + | + | + | + | + | + | 11+1- | David Brian, John Agar, Frank Lovejoy |
| 12 O'Dallas (94).....011 Sup'west | 11-25-50 | + | ± | + | + | + | + | + | + | + | 9+1- | Gary Cooper, Ruth Roman |
| 13 Highway 301 (83).....012 Drama | 12- 2-50 | ± | ± | + | + | + | + | + | + | + | 7+3- | Steve Cochran, Virginia Grey, Gaby Andre |
| 21 Operation Pacific (111).....013 Drama | 1-13-51 | + | ± | + | + | + | + | + | + | + | 8+1- | John Wayne, Patricia Neal, Ward Bond |
| 12 Storm Warning (91).....014 Drama | 12-16-50 | + | + | + | + | + | + | + | + | + | 9+ | Ginger Rogers, Ronald Reagan, Doris Day |
| 22 Enforcer, The (88).....015 Drama | 1-27-51 | + | + | + | + | + | + | ± | + | + | 9+1- | Humphrey Bogart, Zero Mostel, Ted de Corsia |
| 21 O'Sugarfoot (80).....016 West-Dr | 2- 3-51 | ± | — | ± | + | ± | — | ± | — | ± | 5+6- | Randolph Scott, Adele Jergens, Raymond Massey |
| 12 Lightning Strikes Twice (91)....019 Drama | 2-10-51 | ± | ± | + | + | + | + | + | ± | + | 7+3- | Ruth Roman, Richard Todd, Mercedes McCambridge |
| 21 O'Lullaby of Broadway (91)....020 Musical | 3-17-51 | + | ± | + | + | + | + | + | + | + | 8+1- | Doris Day, Gene Nelson, S. Z. Sakall |
| 12 Raton Pass (84).....021 Western | 3- 3-51 | ± | ± | ± | + | ± | ± | + | + | + | 8+5- | Dennis Morgan, Patricia Neal, Steve Cochran |
| 21 Only the Valiant (103).....022 Hist-West | 3-10-51 | ± | ± | + | + | + | + | + | + | + | 11+1- | Gregory Peck, Barbara Payton, Ward Bond |
| 21 I Was a Communist for the FBI (84).....023 Drama | 4-21-51 | + | + | + | + | + | + | + | + | + | 11+ | Frank Lovejoy, Dorothy Hart |
| 21 Goodbye, My Fancy (107)....024 Comedy | 4-14-51 | ± | ± | + | + | + | + | + | + | + | 8+2- | Jean Crawford, Robert Young, Frank Lovejoy |
| 21 Along the Great Divide (80)....025 West-Dr | 5- 5-51 | ± | ± | + | ± | ± | + | + | ± | + | 9+4- | Kirk Douglas, Virginia Mayo |
| 21 Inside Walls of Folsom Prison (87).....026 Drama | 5-19-51 | ± | ± | + | + | + | + | ± | ± | + | 7+4- | Steve Cochran, David Brian |
| 21 Strangers on a Train (101)....027 Drama | 6-16-51 | ± | + | + | + | + | + | + | + | + | 13+ | Farley Granger, Ruth Roman |
| 21 O'Fort Worth (80).....028 Sup-West | 5-19-51 | + | ± | + | ± | + | ± | + | ± | ± | 7+4- | Randolph Scott, David Brian |
| 21 O'On Moonlight Bay (..)....029 Musical | 7- 7-51 | ± | | | | | | | | | 2+ | Doris Day, Gordon MacRae |
| 21 Capt. Horatio Hornblower (117)....Act-Dr | 6-16-51 | ± | + | + | + | + | + | + | + | + | 11+ | Gregory Peck, Virginia Mayo |

SHORTS REVIEWS

Boo Scout (Casper the Friendly Ghost)

Paramount 8 Mins.

Good. A group of ghosts starts out at midnight to scare everybody they meet, but Casper, the good little ghost, goes out by himself to make friends. He meets a little boy, goes in the woods with him and saves a troop of scouts from an enraged bear and is named a first class scout for his bravery.

Close Decisions (Grantland Rice Spotlight)

Paramount 10 Mins.

Good. A visit to Bill McGowan's school for American league umpires and to George Barr's school for National league umpires will prove interesting to most baseball fans. The student umpires are seen as they learn the book of rules and get practical training in games on farm school diamonds and learn how to move with the players and the ball.

Pilgrim Popeye (Paramount (Popeye Cartoon) 7 Mins.

Good. Popeye's nephews want him to kill his pet turkey for Thanksgiving day dinner, but Popeye stalls them off with a yarn of how a turkey saved him when he was a Pilgrim. When he has finished, the children and the turkey have disappeared. He finds them all enjoying a vegetable dinner.

Sing Again of Michigan (Paramount (Screen Song) 7 Mins.

Good. A tour of the state of Michigan where sun fish take sun baths and the Detroit baseball team is made up of caged tigers is the subject of this amusing cartoon. "I Want to Go to Michigan," an old-time favorite, is the featured audience-participation song.

Card Sharp (Screenliners) 9 Mins.

Good. Floyd Moss, author of "Card Cheats—How They Operate," puts his own quicker-than-the-eye hands to work to expose the methods used by professional card manipulators to cheat the gullible. It is clear from the deft movements of his hands that unless the average Saturday night poker player has trained his eyes, he'll never be able to spot the quick fingering.

Nature's Half Acre (RKO (True-Life Adventure) 30 Mins.

Very good. The relentless struggle for existence of the smaller dwellers of the field is vividly portrayed in this Walt Disney Technicolor production which achieves the nearest thing to photographic perfection. The mother love of birds, the industry of bees and the continuation of insect and plant life through the cycle of spring, summer, autumn and winter are some of the subjects handled with artistic and technical perfection.

This short rates marquee billing along with the best of features.

They Fly With the Fleet (RKO (This Is America) 16 Mins.

Very good. The various steps in building up navy and marine pilots out of recruits at the "Annapolis of the Air" in Pensacola, Fla., where about 30,000 pilots were trained in World War II, are effectively illustrated in this well-knit short. A crisp commentary accompanies the cadets as they get the thrill of their first solo flight, land and take off from a carrier and enjoy their Saturday night dance at the Cadet Officers club.

Arnold, the Benedict (Two-Reel Special)

Univ.-Int'l 16 Mins.

Fair. Homely Arnold, tired of sitting all alone by the telephone, decides to go out and get himself a girl. He joins a lonely hearts club and obtains three dates, one of which leads to wedding bells. A little less commentary and more dialog could have been used to pep up this two-reeler.

MacDonald's Farm (Univ.-Int'l (Cartoon Melody) 10 Mins.

Good. Tricky singing in "Old MacDonald Had a Farm" adds to this audience participation short. "Back Home in Indiana," an old favorite, and "Pop Goes the Weasel" are also sung by the King's Men who lead the audience competently.

Monkey Island (Univ.-Int'l (Variety View) 10 Mins.

Fair. Monkeys eating bananas and not doing much else are featured in this short shot on a small island off Puerto Rico. The monkeys, kept for experimental purposes by the Puerto Rican government, are shown as they lead a free, wild life.

Chow Hound (Warner Br. (Looney Tunes) 7 Mins.

Good. A tough dog forces a little cat to provide him with three big meals a day. The cat is finally freed when the dog over-eats and ends up in the hospital.

Room and Bird (Warner Br. (Merrie Melody) 7 Mins.

Good. Tweety, a canary, does not fall for the traps set by Sylvester, a cat, who tries to catch him. A house detective on the lookout for pets which are not permitted in the apartment house where they live, is outsmarted by the pair.

So You Want to Be a Paper Hanger (Warner Bros. 10 Mins.

Good. Joe McDeakes re-papers the living room with the help of his friend Marvin, who strangely disappears when the job has been finished. Joe thinks that he has papered Marvin as well as the wall and gets a case of the jitters, but Marvin shows up and all ends well.

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release. Symbol is rating from BOXOFFICE review. + Very Good. + Good. ± Fair. - Poor. = Very Poor. © Indicates color photography.

Columbia

Prod. No. Title Rel. Date Rating

Assorted Comedies

3423 Innocently Guilty (16) 12-21 ±
3413 He Flew the Shrew (16 1/2) 1-11 +
3414 Wedding Yells (16) ... 2-8 +
3424 Wine, Women and Song (15 1/2) ... 2-22 +
3415 Blonde Atom Bomb (17) 3-8 +
3425 The Awful Sleuth (16) ... 4-19 +
3416 Fun on the Run (16) ... 5-10 ±
3426 Woo Woo Blues (16) ... 7-11

Candid Microphone (One-Reel Specials)

3552 Subject No. 2 (10) ... 12-14 +
3553 Subject No. 3 (10 1/2) ... 2-15 +
3554 Subject No. 4 (11) ... 4-12 +
3555 Subject No. 5 (10 1/2) ... 4-14 +

Cavalcade of Broadway

3652 The China Doll (11) ... 12-18 +

3653 Havana Madrid (10) ... 3-29 +

3654 New York After Midnight (10) ... 6-28

Color Favorites (Technicolor Reissues)

3604 The Foolish Bunny (8) 12-7 +
3605 Midnight Frolics (7 1/2) ... 1-11 +
3606 The Carpenters (8) ... 2-8 +
3607 Poor Little Butterfly (8) 3-15 +
3608 Jitterbug Knights (7 1/2) 4-15 +
3609 Birds in Love (8) ... 5-17 +
3610 Air Hostess (8) ... 6-21 +
3611 The Egg Hunt (10) ... 7-28

Comedy Favorites (Reissues)

3433 Taming of the Snood (16) 12-14 +
3434 Champ's a Clump (19) ... 2-15 +
3435 General Nuisance (18) ... 4-12 +
3436 Phony Cronies (18) ... 6-14 +

Jolly Frolics (Technicolor)

3502 Gerald McBoing Boing (7) 1-25 +
3503 Family Circus (7) ... 6-28 +

Mr. Magoo (Technicolor)

3702 Bungled Bungalow (6 1/2) 12-28 +
3703 Barefaced Flatfoot (7) ... 4-25 +

Music to Remember

3751 Borodin's Prince Igor and Polovetsian Dances (9 1/2) ...
3752 Tchaikovsky's Nutcracker Suite (9 1/2) ... +
3753 Tchaikovsky's Piano Concerto in B-Flat Minor (10) ... +
3754 Grieg's Peer Gynt Suite (9 1/2) ...
3755 Tchaikovsky's 1812 Overture (11) ...
3756 Tchaikovsky's Swan Lake Ballet (10) ... +

Screen Snapshots

3854 Heart Throbs of Yesterday (10) ... 12-14 +
3855 Reno's Silver Spurs Award (9) ... 1-25 +

3856 Jimmy McHugh's Song Party (10 1/2) ... 3-22 +

3857 Hollywood Memories (9) 4-19 +
3858 Hollywood Awards (9 1/2) 5-17 +

3859 Hollywood Pie Throwers (9 1/2) ... 6-21

3860 The Great Director (9) 7-21

Stooge Comedies

3404 A Snitch in Time (16 1/2) 12-7 ±
3405 Three Arabian Nuts (16) 1-4 ±
3406 Baby Sitter's Jitters (16) 3-1 +

3407 Don't Throw That Knife (16) 5-3 +

3408 Scrambled Brains (10) ... 7-7

Two-Reel Specials

3440 A Day With the FBI (19) ... 7-21

Variety Favorites

3953 Mill Britton and Band (11) ... 12-21
3954 Brokers Follies (11) ... 2-22 +

World of Sports

3804 Champion Jumper (10) 12-28
3805 Army's All-American (10) 2-22 +
3806 Quebec Sports Holiday (10) ... 3-29 +
3807 Mr. Tennis (9) ... 4-26 +
3808 Future Major Leaguers (11) ... 5-31 +
3809 Sunshine Sports (10) ... 6-28

Serials

3140 Overland With Kit Carson 2-15 +
15 Chapters (reissue)

3160 Roar of the Iron Horse ... 5-31 +
15 Chapters

Metro-Goldwyn-Mayer

Cartoons (Technicolor)

W-234 The Clump Champ (7) 11-4
W-236 The Peachy Cobbler (7) 12-9 +
W-238 Fresh Laid Plans (9) ... 1-27
W-239 Cock-a-Doodle Dog (7) 2-10 +
W-241 Daredevil Droopy (6) ... 3-31 +
W-243 Droopy's Good Deed (7) 5-6 +
W-245 Symphony in Slang (7) 6-16 +

Gold Medal Reprints (Technicolor)

W-262 Early Bird Dood It (9) ... 12-2
W-263 Million Dollar Cat (7) 2-24 +

W-264 The Shooting of Dan McGoo (8) ... 4-14 +

W-265 Gallopin' Gals (7) ... 6-2 +

People on Parade

P-211 Egypt Speaks (8) ... 1-6 +

P-212 Voices of Venice (8) ... 2-3 +

P-213 Springtime in Netherlands (9) ... 4-21 ±

P-214 Land of Zuider Zee (9) 4-28 ±

P-215 Word for the Greeks (8) 5-12

P-216 Romantic Riviera (9) ... 6-23

Pete Smith Specialties

S-254 Curious Contests (8) ... 11-11 +

S-255 Wanted: One Egg (9) ... 12-16 +

S-256 Sky Skiers (8) ... 2-17 +

S-257 Fixin' Fool (8) ... 3-24 +

S-258 Camera Sleuth (10) ... 4-28 +

S-259 Bandage Bait (9) ... 6-16

Tom & Jerry Cartoons (Technicolor)

W-235 Cueball Cat (7) ... 11-25

W-237 Casanova Cat (7) ... 1-6 +

W-240 Jerry and the Goldfish (7) ... 3-3 +

W-242 Jerry's Cousin (7) ... 4-7 +

W-244 Sleepy-Time Tom (7) ... 5-26 +

W-246 His Mouse Friday (7) ... 7-7 +

Paramount

Casper Cartoons

B10-2 Once Upon a Rhyme (8) 12-15 +

B10-3 Boo Hoo Baby (8) ... 3-30 +

B10-4 To Boo or Not to Boo (7) ... 6-8 +

B10-5 Boo Scout (8) ... 7-27 +

B10-6 Casper Comes to Clown (10) ... 5-10

Champions (Reissues)

Z10-3 Popeye a la Mode (7) 11-3

Z10-4 Shape Ahoy (6) ... 11-17

Grantland Rice Sportlights

R10-2 Outboard Shenanigans (10) ... 11-10 +

R10-3 Glacier Fishing (10) ... 10-6 +

R10-4 Targets on Parade (10) 11-24 +

R10-5 Dobbins Steps Out (10) 12-8 +

R10-6 Top Flight Tumblers (10) ... 1-12 +

R10-7 Isle of Sport (10) ... 10-12 +

R10-8 Big Little Leaguers (9) 3-16 +

R10-9 Jumping Off Place (10) ... 5-11 +

R10-10 Close Decisions (10) ... 5-25 +

R10-11 City of Ball Tossers (10) ... 6-22

R10-12 Follow the Game Trails (10) ... 7-20

Musical Parade (Reissues)

FF10-4 You Hit the Spot (18) ... 10-6

FF10-5 Bombards (19) ... 10-6

FF10-6 Halfway to Heaven (19) ... 10-6

Noveltoons (Technicolor)

P10-2 Mice Meeting You (7) 11-10 +

P10-3 Sock-a-Bye Kitty (7) ... 12-22 +

P10-4 One-Quack Mind (7) ... 1-12 +

P10-5 Mice Paradise (7) ... 3-9 +

P10-6 Hold the Lion, Please (7) ... 4-27 +

P10-7 Land of Lost Watches (9) 5-4 +

P10-8 As the Crow Lies (6) ... 6-1 +

P10-9 Slip Us Some Redskin (7) ... 7-6

P10-10 Party Smarty (10) ... 8-3

Pacemakers

K10-3 Country Cop (10) ... 12-8 +

K10-4 Music Circus (11) ... 2-2 +

K10-5 Kids and Pets (11) ... 3-23 +

K10-6 The Littlest Expert (10) 4-13 +

Popeye Cartoons (Technicolor)

E10-1 Quick on the Vigor (7) 10-6 +

E10-2 Riot in Rhythm (7) ... 11-10 +

E10-3 Farmer and Belle (7) 12-1 +

E10-4 Vacation With Play (7) 1-26 +

E10-5 Thrill of Fair (7) ... 4-20 +

E10-6 Alpine for You (7) ... 5-18 +

E10-7 Double Cross Country Race (7) ... 6-15 +

E10-8 Pilgrim Popeye (7) ... 7-13 +

Screen Songs (Color)

X10-1 Fiesta Time (7) ... 11-17

X10-2 Fresh Yeggs (7) ... 11-17 +

X10-3 Tweet Music (7) ... 2-9 +

X10-4 Drippy Mississippi (7) 4-13 +

X10-5 Miners Forty Niners (7) ... 5-18 +

X10-6 Sing Again of Michigan (7) ... 6-29 +

Specials

T10-1 The New Pioneers (20) 9-1 +

The Movies and You

T10-2 The Cinematographer (10) ... 1-15 +

RKO Radio

Clark & McCullough (Reissues)

13,603 Alibi Bye Bye (21) ... 11-17 +

13,604 Jitters, the Butler (28) ... 12-29

Comedy Specials

13,402 Night Club Daze (16) 11-24 +

13,403 Newlyweds' Boarder (15) ... 1-19 ±

13,404 Tin Horn Troubadours (16) ... 3-16 ±

13,405 Newlyweds' Easy Payments (15) ... 5-11

13,406 From Rogues to Riches (15) ... 7-6

Disney Cartoons (Technicolor)

14,106 Out on a Limb (7) ... 12-15 +

14,702 Donald's Golf Game (8) (reissue) ... 12-29

14,107 Lion Down (7) ... 1-5 +

14,108 Chicken in the Rough (7) ... 1-19 +

14,109 Cold Storage (7) ... 2-9 +

14,703 Mermaids (9) (reissue) ... 2-23 +

14,110 Duke Duck (7) ... 3-2 +

14,111 Home Made Home (7) 3-23 +

14,112 Corn Chips (7) ... 4-6 +

14,704 The Practical Pig (8) (reissue) ... 4-20

14,113 Cold War (7) ... 4-21 +

14,114 Platopia (7) ... 5-18 +

14,115 Test Pilot Donald (7) 6-8 +

14,116 Tomorrow We Diet (7) 6-29 +

14,705 Polar Trappers (8) (reissue) ... 5-26 +

Universal-International

Cartoon Melodies

6382 Peggy, Peg and Polly (8) 1-22 +

6383 Lower the Boom (10) ... 3-19 +

6384 Bubbles of Song (10) ... 5-7 +

6385 Readin', Writin' and Rithmetick (10) ... 5-26 +

Name Band Musicals

6302 Jerry Gray and the Band of Today (15) ... 12-20 +

6303 Sugar Baby Robinson, Count Basie and His Sextet (15) ... 1-13 +

6304 Frankie Carle & Orch. (15) ... 1-31 +

6305 Ray Anthony & His Orchestra (15) ... 2-28 +

6306 Tex Willer's Western Varieties (15) ... 3-28 +

6307 Frank DeVol and His Orch. (15) ... 5-2 +

6308 Eddie Peabody & Sonny Burke's Orch. (15) ... 5-23 +

6309 Sportsmen and Zippy Elman's Orch. (15) ... 6-13 +

6310 Teresa Brewer and Firehouse Five Plus Two (15) 6-27 +

Technicolor Cartunes (Reissues)

6322 Three Lazy Mice (7) ... 12-4

6323 Chew Chew Baby (7) ... 12-25 +

6324 Dippy Diplomat (7) ... 1-15 +

6325 Adventures of Tom Thumb (7) ... 2-12 +

6326 Woody Dines Out (7) ... 3-19 +

6327 Andy Panda Goes Fishing (7) ... 4-23 +

6328 Springtime Serenade (7) 5-14 +

6329 Jungle Jive (7) ... 6-18 +

6330 Who's Cookin' Who? (7) ... 7-16

6331 Pied Piper of Basin Street (7) ... 8-20

6332 100 Pygmies and Andy Panda (7) ... 9-17

6334 The Fox and the Rabbit (7) ... 10-15

Variety Views

6341 Battle of the Bulge (9) 1-22 +

6342 Brooklyn Goes to Beantown (9) ... 2-19 +

6343 Springboard to Fame (9) 3-5 ±

6344 Hickory Holliday (9) ... 4-30 ±</

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16mm sound projectors, Bell & Howell, Ampro, Victor, \$150. Holmes 35mm Mazda or Arc projectors, all new condition. Russell Schlecht, 1840 Morse Ave., Chicago, Ill.

RCA model PG 105 reconditioned sound equipment, complete for \$595. Write for list of booth equipment, ATSCO, 936 E. Market St., Akron, Ohio.

Popcorn machines, half price. Wiener, Hamberger, Sno-Cone, Peanut Roasters, Bun Warmers, Popper Supply, 179 Luckie, Atlanta, Ga.

Drive-in theatre tickets. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

Underground electric cable, mfd. U. S. Rubber Co. U. S. approved, 14-2 stranded Duplex Neoprene, \$68 per M; 12 solid single Neoprene, \$45 per M. Immediate delivery. F.O.B., Covington, Ky. Sample on request. Southern Electric Supply, 117 E. 11th St., Covington, Ky.

AIR CONDITIONING

Heavy duty bucket blade exhaust fans at last year's prices: 12"–\$25.50, 16"–\$37.50, 18"–\$45.50. Prompt deliveries all sizes blowers and air washers. Send for details. Dept. C. S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

THEATRES WANTED

Theatre, Nebraska, western Iowa, northern Kansas. No brokers. Over 400 seats. Toan 1,800 population or over. Confidential. Experienced. L. J. Burkitt, Sparta, Wis.

Sell your theatre privately. 32nd year. High reputation, know-how. Arthur Leak, Theatre Specialist, 3305 Caruth, Dallas, Tex.

Theatre wanted, North or South Carolina. Prefer medium size town, no competition, with good earning capacity. **Boxoffice**, 4318.

Have buyer for paying drive-in. Must stand rigid inspection. Midwest. Ralph French Agency, Theatre Brokers, Colfax, Ill.

Central Illinois or Indiana. Have cash buyers. Population 1,500 or over. Must be good. Ralph French Agency, Theatre Brokers, Colfax, Ill.

Cash for small town theatre, south Texas, New Mexico, Arizona. Tell all first letter. **Boxoffice**, 4327.

THEATRES FOR SALE

Theatre For Sale: Selected listings in Oregon and Washington now available. Write for list. Theatre Exchange Co., Fine Arts Bldg., Portland, Ore.

Build double parking drive-in theatres under franchise Patent No. 2,102,718, release No. 22-756 and improvements, patent pending. Up to 30 per cent more seating capacity with little additional cost. Louis Jagger, architect, 3908 S. Main St., Houston, Tex.

Pacific Northwest theatres for sale. Write Irv Bowens, sales manager, Theatre Sales (Div.), Fred B. Ludwig, Brk. 4220 N. E. Broadway, Portland 13, Ore.

Theatres for sale: Pacific Northwest. Listing in Oregon, Washington, Idaho. Write G. M. Durham, Sound Realty & Investment Co., 706 Stewart Street, Seattle, Washington.

Private listings—Good situations in Texas that will bear strict investigation. Information only at Southland Theatre Brokers, 408 S. Harwood, Dallas. Phone Randolph 8922.

For sale: Small town theatre. Compelled to sell. Will sell at sacrifice price. Contact owner, Chester Norman, Geneseo, Kas.

Ideal family operation, 350 seats, small Ohio town, trading area 3,500. No competition. Owner can't handle, will sacrifice for \$25,000 and finance right party. **Boxoffice**, 4315.

Michigan theatres: 187 seats, and ranging up to 650 seats. These are located in all parts of Michigan, priced from \$12,000 up, terms. To buy theatres in Michigan, write or call Edwin Van Sickle, Broker, Charlotte, Mich.

Texas outright lease; 675 seats, nice plant, flash front, ample parking. Everything. \$350 monthly rental. Also same arrangement, 900 seats. Everything, \$1,000 month. Experienced showman only. Write experience fully. Exclusive. Arthur Leak, 3305 Caruth, Dallas, Tex.

Attention, Theatre Buyer! Have \$32,000 equity in beautiful 3-year-old theatre, with rentals and living quarters. Must sell building and all. No reasonable offer refused, unlimited potentials, no dealers. **Boxoffice**, 4316.

Theatre, Cedar Rapids, Iowa: 450 seats, good business, ideal for family operation. Good lease, reasonably priced with terms. Owner has other business, Art Adams Agency, 311 O.R.C. Bldg., Cedar Rapids, Iowa. Phone 7832.

350-seat theatre. Small Kansas town. No other theatre within 20 miles. Property, building, all equipment, \$20,000 cash. **Boxoffice**, 4319.

For Sale: Small town theatre, 300 seats, equipment, building. Family type operation. Shepp Theatre, Smithton, Pa.

Theatre for sale or lease: Recently remodeled, 568 seats. Air conditioned. Two tenants. Owner can live in building. Subsequent run. Indianapolis, Ind. **Boxoffice**, 4323.

Nearly ideal. Own all theatres including fine drive-in, southern midwest county seat over 5,500. Thriving (heavy payroll). Housing included. Same ownership nearly quarter century. High profits obvious. Three-year payout indicated. \$30,000 to \$50,000 cash down \$93,000 total. One elusive promoter several years. Exclusive. Arthur Leak, Specialist, 3305 Caruth, Dallas, Tex.

Theatre for sale: Modern new building 1947, 400 seats, private box. Ultra modern equipment throughout, all RCA. Brand new Manley de luxe neon-on machine this year. 383 seats. Very nice living quarters in theatre building right on ground floor. Also fully equipped beauty shop with tile floor in basement now rented. First run house with no competition, located in the heart of the tobacco and dairy Kleckapo valley—La Farge, Wis. Can give possession in 30 days. Beautiful stage also. Very good business. Other interests right here in La Farge take all my time, and wife can no longer take care of theatre because of her health. Complete, will sacrifice for \$40,000, only \$10,000 down payment. You couldn't build it for less than \$75,000. A wonderful buy. Harold L. Callaway, Mars Theatre, La Farge, Wis.

Texas controlled county seat near 3,000. Adding 500 employees 1951. One most consistent profit makers anywhere. \$28,000 down. Near 500 seats. Prolonged careful check requested. Exclusive. Arthur Leak, Specialist, 3305 Caruth, Dallas.

Modern drive-in, Arkansas college county seat 10,000. Nearest competition 45 miles. Large tract included. Concessions run 35/40% tickets, \$38,500. Liberal terms. Exclusive. Arthur Leak, Specialist, 3305 Caruth, Dallas, Tex.

Drive-in. Controls rich Texas county seat 9,500. Excellent location, plant. Unusual apartment included. \$14,500. \$29,500 down. A preferred investment. Exclusive. Arthur Leak, 3305 Caruth, Dallas, Tex.

Texas gulf area. 500 seats, showing excellent gross under adverse circumstances. \$33,000, \$18,000 down. Exclusive. Arthur Leak, Specialist, 3305 Caruth, Dallas.

1,500 seats. One west Texas leading cities. Long established operation showing consistent profit. \$35,000 down. Exclusive. Arthur Leak, Specialist, 3305 Caruth, Dallas, Tex.

THEATRES FOR SALE (Cont'd)

\$18,500 down. Including building, double lot, good equipment. Very profitable business, controlling attractive county seat 2,700. Two large payrolls. Ample good profit excellent consistent profits. Wonderful place live and enjoy life near Ozarks. Exceptional value. Exclusive. Arthur Leak, Specialist, 3305 Caruth, Dallas, Tex.

For Sale: Theatre in Wisconsin, 365 seats. Brick building, good grosser, densely populated area. **Boxoffice**, 4325.

Only theatre, air conditioned, 414 seats, should see to appreciate. Box 510, Victoria, Kas.

300-seat theatre, Colorado town, good equipment, newly decorated. Brick building, \$8,500 down. Write Box 554, Pueblo, Colo.

Oklahoma 500-car drive-in. Better of two in city of 40,000. Large drawing area. RCA equipment, concrete screen tower. \$60,000 handles. Dissolving partnership. **Boxoffice**, 4326.

Theatre. Small northern California town. No competition. No TV now or in the foreseeable future. 350 new Wavefield seats. Latest type Simplex equipment. Return from two retail stores in building will pay for trust deed on entire property. Business established for years. Now netting better than \$1,000 per month and steadily increasing. Full price \$55,000. Reasonable terms to responsible buyer. For full information write Fleisher & Spain, exclusive agents, Seattle, Calif., or phone Rio Dell 23.

Illinois. Population 5,000. Only theatre. Ultra modern equipment, 835 seats. Excellent building. Includes rentals. Attractive terms. Saverde Theatre Brokers, 1114 Blum Bldg., Wabash 2-1505, 624 S. Michigan Ave., Chicago, Ill.

Only theatre, population 10,000. Excellent equipment, 860 seats. Can purchase equipment and lease building if desired. Obviously a "money-maker." Saverde Theatre Brokers, 1114 Blum Bldg., Wabash 2-1505, 624 S. Michigan Ave., Chicago.

Minnesota. Will sell equipment and lease on two theatres in one of the area's best towns. Population 16,000. Records prove excellent payout. \$50,000 handles. Saverde Theatre Brokers, 1114 Blum Bldg., Wabash 2-1505, 624 S. Michigan Ave., Chicago.

Only theatre, population 2,000. Includes apartment, 300 seats. Strictly modern and in excellent condition. Saverde Theatre Brokers, 1114 Blum Bldg., Wabash 2-1505, 624 S. Michigan Ave., Chicago.

Wisconsin. Two theatres in outstanding town of 6,000. Everything top condition. Must be seen to be appreciated. Priced to sell. Saverde Theatre Brokers, 1114 Blum Bldg., Wabash 2-1505, 624 S. Michigan Ave., Chicago.

Excellent County Seat Town. Very fine theatre and beautiful three-bedroom home 300 seats. Very fine family operation. Priced right. Attractive terms. Saverde Theatre Brokers, 1114 Blum Bldg., Wabash 2-1505, 624 S. Michigan Ave., Chicago.

South Dakota. Beautiful new theatre in excellent town, population 1,000. Outside rentals, 300 seats. Will appeal to the most discriminating. Saverde Theatre Brokers, 1114 Blum Bldg., Wabash 2-1505, 624 S. Michigan Ave., Chicago.

500-seat theatre in one of state's better cities, population 15,000. Records prove excellent earnings. Merit immediate attention. Saverde Theatre Brokers, 1114 Blum Bldg., Wabash 2-1505, 624 S. Michigan Ave., Chicago.

For sale: De luxe drive-in theatre in largest city in south. 800-car capacity. \$80,000. **Boxoffice**, 4339.

500-seat theatre. Small California town. No competition, ideal for family operation. Property, building, all equipment, \$50,000, half cash, balance five years. John L. Terrill, Box 366, Orange Cove, Calif.

Drive-In theatre, Fort Worth, Tex. Over 600-car capacity, finest equipment, good year-round operation, choice location. Owner of half interest will sell interest direct. **Boxoffice**, 4336.

Small resort movie house lease for sale. Operates nine months. Nice business for retired couple. \$2,500 needed. Located eastern Long Island. **Boxoffice**, 4337.

For sale—land, building and equipment; well-established theatre, small town in Virginia. Price \$15,000, terms if desired. Morton G. Thalhimer, Inc., 1013 East Main St., Richmond, Va.

Theatre, 260 seats, Indiana town 2,000. Excellent family or couple operation. \$25,000. Terms. Illness requires change climate. **Boxoffice**, 4330.

Theatre, 300 seats, equipment, building; no opposition, payroll. Clear itself 2-3 years. 440-seat theatre, 8,000 population. No opposition, defense area. Box 152, Manitowoc, Wis.

Palisade, Colo. Small theatre. Family-type operation. No competition. Maude B. Waite, Box 185, Palisade, Colo.

Florida, 850-seat theatre. Business section. Will lease on straight percentage basis up to nine years. Must have cash for security of lease and equipment. Also references. Write or phone John Gillooly, owner, 128-17 Ave., North, St. Petersburg, Fla.

**MORE CLASSIFIED
ON PAGE 42**

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